THE SHINING ONES

An Etymological Essay on the Amazigh Roots of Egyptian Civilization

Helene E. Hagan

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5280-HAGA

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ON THE AMAZIGH ROOTS
OF EGYPTIAN CIVILIZATION

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Souls come forth on Earth to execute the work of their ancestors.

The Book of the Dead.

Aiwu (Archaic Egyptian): Work, things to do, obligations.
Awuri (Modern Amazigh): Work, things to do, obligations.

PREFACE

From the very first sentence of this work, it must be made quite clear that the enclosed research and the results it engendered would not have been possible without, first, the voluminous documentation of archaic terms collected and classified by Heinrich Karl Brugsch in his "Dictionnaire Geographique de l'Ancienne Egypte" (1879), the most serious and complete set of information on ancient Nilotic territories available to this date. Brugsch wrote his dictionary in French, though he was German, to make it "accessible to the greatest number of scholars possible." Had it not been compiled in the French language, I would not have been able to utilize this important work which illuminated a variety of meanings,

Secondly, but on no lesser level, the comparative aspect of the enclosed study would not have been possible without the generous participation and linguistic contribution of Professor Hassan Ouzzate of the University of Ibn Zhor, Agadir, Morocco, in regards to Amazigh roots and Modern Amazigh (Tamazight.) I am indeed deeply grateful to both of these scholars for guiding this research and giving it the meaning it acquired, step by step.

The first edition of this book was published on September 1, 2000. I subsequently continued to research the topic, with particular attention to the most recent French and North African findings. From this research, I felt it might be appropriate not only to add a number of revisions to the original manuscript, but also to insert an additional chapter on the Culture of the Early Hunters of the Nile, thus providing another dimension which I felt enriched and gave supplemental depth and strength to the original work.

Finally, I would like to express my profound appreciation to Tufiq Iheddaden Mostefaoui, from the University of Rennes, France, and the University of Georgia, with whom I have maintained an abundant and exciting electronic conversation over the last few months on the topic of Amazigh terminology and symbolism. Dr. Mostefaoui received one of the first copies of the first edition of this essay. He was most enthusiastic about it. He offered a number of comments on the original text, which led me to the decision to incorporate some of them in this revised edition. His professional expertise as an astrophysicist, and his symbolic knowledge of traditional Kabyle wisdom and ritual as an Amazigh scholar, gave his precious contribution a double value. I have incorporated some of his views in the text, under his name. The final note of this essay is essentially his, with some editorial work and elaboration on my part on the initial comments. He also provided the Star Map included in this revised edition.

Los Angeles, Ca.
November 9, Amazigh Year 2950

AMAZIGH ROOTS OF EGYPTIAN CULTURE

The twentieth century has witnessed a progressive discovery of information gradually projecting the history of the Egyptian civilization further back into time. Early populations of the Valley of the Nile are better documented at the present time than they were a few decades ago, and more information is also available on the Western Desert Oasis complex. It was thought at an earlier time that the several dynasties of Pharaohs, which reigned for two millennia or so, constituted the span of Egyptian Civilization. Present estimates are different, recognizing that the Kingdom Era was rooted in an earlier culture of Archaic Time, during which the foundations of the Egyptian Kingdom were laid. This pre-dynastic or Archaic period (5,000 to 3,000 BC) has not yielded all of its mysteries.

It is the focus of this inquiry, the purpose of which

is to give a new direction to already existing research: for the most part, historical and archaeological research has been conducted by mainstream scholars, imbued with a specific concept of civilization and history as having its roots in Ancient Greece, underestimating the marginalized Amazigh cultural and linguistic information which might have provided important clues to the origins of the western areas of Egypt, and a more accurate account of the past of the region.

Our intention is to address a specific set of data, gathered from already established sources, yet somewhat neglected, or minimized, to shed light on the possible origins of customs, beliefs, and tenets of the people who inhabited the Valley of the Nile and its adjacent regions. These origins have to this day been qualified as obscure, sometimes indecipherable, and always mysterious to scholars of Greco-Roman and European ages who for the most part have not assigned enough weight to the presence and contribution of the various Libyco-Berber (Amazigh) groups who were early settlers and long-time inhabitants of the region. A note of caution is proffered at the onset of this investigation: the intention of this preliminary study is to shed some light on existent data labeled "obscure" by preceding scholarship. It is not to propose categorical interpretations. We are obviously conducting a tentative foray into an uncharted territory. The writer of this article is a North African anthropologist, aided by the compass and valuable input of a Moroccan Amazigh linguist in the first steps of an investigation, which hopefully will lead to other scholarly contributions, by future Amazigh scholars. We see ourselves as pioneers in a field of great potential development.

Some of the terminology used in this presentation

will vary from that of Egyptologists in several regards. First, the land, which has been known under the name of Egypt, was known to its inhabitants as the land of Khem or Khemet in the Black or Fertile Land of the Nile riverbed. Less fertile lands of Egypt were designated by the term of "Sekhet" (fields or lands.) In some areas of North Africa, today, marshlands are still called "Sebkhet." The specific area of the western Delta was the land of "Ta-Meht," the region of "flax," and separate terminology was used for all western oases. The term Egypt derives from the very Late Greek appellation Aigyptos that, to the Greeks, meant the House of Hiktu or "Hiktu-Ptah." Even in this very Late Greek adaptation of a Nilotic term for one particular region, one could detect the Amazigh root "Akh" (fem."t-akham-t") associated with blackness and pungent odor (possible qualities of fertile soil) which means "tent" "residence," "house," from the literal abode to the idea of "house or dynasty of." This Amazigh primordial root "akh" includes the masculine singular marker "a." It was this very word "akh" which was used for "spirit" and a possible derivative "ankh" (a-n-kh) for "life." "Akhu" were the departed ones or venerated ancestors who had soared to eternal life among the stars, "Akh-Akh" designated the collective abode for those spirits, the region of the stars, and "Akha" was the name of the first King of the First Dynasty. This essential root will be elaborated upon, as it provides a core element to the understanding of foundational concepts of topography, cosmology and spiritual beliefs for an entire civilization.

Most of the terminology accepted today in Egyptology is derived from Greek, and is very different from the phonology of hieroglyphs used at

the time of the Great Kings (2920 BC to 1070 BC) and in preceding centuries (5,000 BC—3,000 BC). In addition, Egyptologists who transcribed the phonology of ancient texts often were not familiar with North African linguistics. As we proceed, we shall see that the territory of the Oasis Complex west of the Nile and the marsh regions of the Delta had other names. Names attributed to certain regions in archaic time were sometimes superseded or underwent transformation during dynastic times. We will, as much as possible, examine and try to understand the values and meanings of the archaic names presently available through a variety of sources.

Secondly, this study will be referring to the tribal groups of the Western Desert and the Delta of the Nile, generally known as Libu, Libyans, Libyco-Berbers, or Berbers, terms inherited from the Greeks and the Romans who regarded these North African groups as "Barbaroi" or "Barbarians." The designation for these populations in this study is Amazigh (sing.) or Imazighen (pl.) which is a more appropriate appellation. We shall see that the name of Imazighen, in use today from the Atlantic Coast of Morocco (including the Canary Islands) to the Oasis of Siwa in Egypt, and south among Saharan people of Niger, Mali and Mauritania, was familiar to Archaic people of the Valley of the Nile, and remained a constant throughout the centuries of Nilotic history.

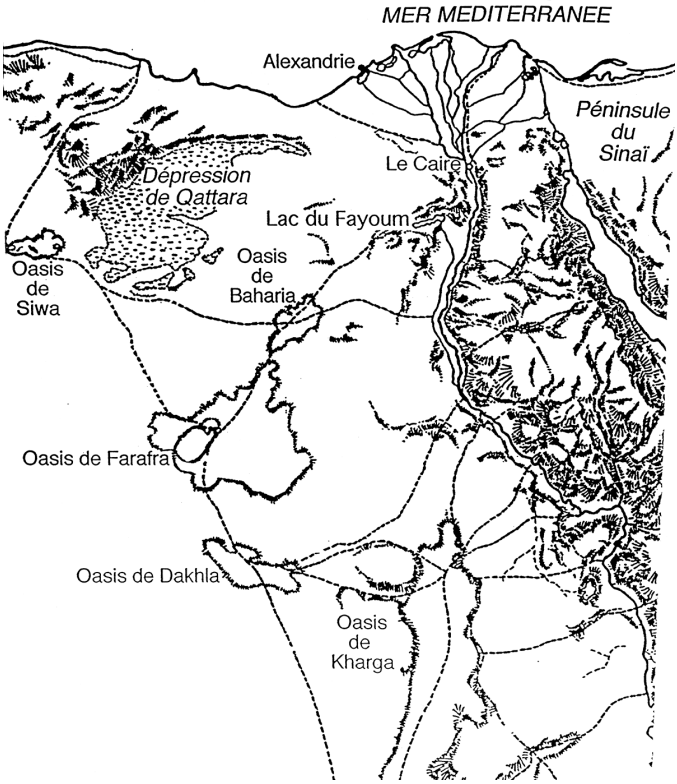
Our study primarily addresses the region of the Western Desert, or Libyan Oasis Complex which includes the Oasis of Siwa, that of Barhaya, with several other sites, and the region of the Western Delta and coastal road linking the territory of Libya to that of the marshes of the Delta. Thus, the geographical area under consideration practically

encompasses all of the northwestern territory of Ancient Egypt. A map of the general area is presented as Illustration No. 1.

The land of Khem, and certainly the "Unified Kingdom" of the dynastic age of the Nilotic civilization, was neither a homogenous culture, nor was it peopled by an homogenous population. The tribal populations who lived in the desert oases and the banks of the Nile before the era of unification carried substantial identity and retained their linguistic, cultural, religious, and ethnic diversity throughout the time of the Kings, and beyond. They contributed to the complex tapestry of cultural remains being unearthed, bit by bit, by successive researchers. This study seemingly maintains a narrow focus, that of Libyco-Berber or Amazigh culture, but, as we shall demonstrate, actually bears quite an impact upon the whole of the culture heretofore known as "Egyptian." In doing so, we will leave aside a host of issues and problems which have plagued the field of Egyptology, and fascinated Egyptologists such as the hypothesis of a master race, invasions, borrowings from Sumeria and other middle eastern regions, or even the important topic of Nubian and Ethiopian influences in the south.

As to the texts of The Book of the Dead, ample scholarship on those texts is available. From M. Maspero, Sir Wallis Budge and others, we have retained the comments that some of the formulae are quite ancient indeed, and that "certain sections appear to belong to remote, primeval times" antecedent to the First Dynasty of Egyptian pharaohs. Such arguments advancing the great antiquity of the religious system of Egypt are backed by the archaic inscriptions found in Tomb No. 5 (Seker-kha-baiu)

at Sakkara. In addition, it is imperative to note, at the onset of this study, that Ancient Egypt considered the town of "Annu" in the thirteenth nome of Lower Egypt as its most sacred shrine, the chief city of an archaic sun worship manifested in a Ram-headed god. The association of a sun worship and a sacred Ram God is one that was found throughout North Africa among the tribes first encountered by Carthaginians, Phoenicians, Greeks and Romans.


MER MEDITERRANEE
Alexandrie
Péninsule du Sinaï
Le Caire
Dépression de Qattara
Lac du Fayoum
Oasis de Siwa
Oasis de Baharia
Oasis de Farafra
Oasis de Dakhla
Oasis de Kharga

HUNTERS OF THE NILE

For a long time, Egyptologists considered Rock Art only for its artistic value which they deemed minimal in the region, and they found it even more negligible as to its cultural content, particularly when it concerned the Valley of the Lower Nile. Yet, current analysis of data provided by images drawn by Early Hunters has yielded a wealth of information helpful to the reconstruction of archaic cultures of North Africa, cultures which extended from the western banks of the Nile to the southwest of Morocco. Converging research in the areas of the Tibesti Mountains, the western desert of Libya, and the central regions of the Sahara, with carbon dating made available in these various regions, has begun to formulate a fundamental understanding of the extent and the similarities of Early Hunting cultures of North Africa. The unity of motifs is evident from

the comparison of thousands of images presently available, not from scant information. From this abundant information, similarities have already been firmly established between the Nile and Central Sahara regions of Early Hunters and the Rock Art of the Saharan Atlas in the south of Algeria and Morocco, all the way to the Atlantic Ocean, and the Rio de Oro of the Western Sahara.

The presence of Early Hunting cultures in the Nile Valley is attested by a number of documented Rock Art sites primarily situated in the Valley of the Nile and its tributaries, in the oases of Kharga and Dakla, and in the region of the Fayum. It seems that a number of sites located near other oases have been seriously neglected. The documented sites relate the region to a larger context of an area populated by Early Hunters, which extends from the western bank of the Nile to Uweinat in the Libyan desert, and beyond the Libyan territory, to the Western Fezzan (Dor El Gussa and Djebel Bu Ghema.) The general complex encompassing these sites (including Sahara-Sudanese sites) inscribes them in a quadrant extending from the Fayum to the Tchad Lake in the direction of the south, the Red Sea in the East, and the Western Fezzan in the West, a quadrant that includes the oases of the Libyan desert. While Badarian Rock Art in Upper Egypt seems to apparent itself more to the Sudano-Saharan complex, the focus of this summary is on data provided mostly by sites located in Lower Egypt, around the Fayum, the oases and the Western Delta regions.

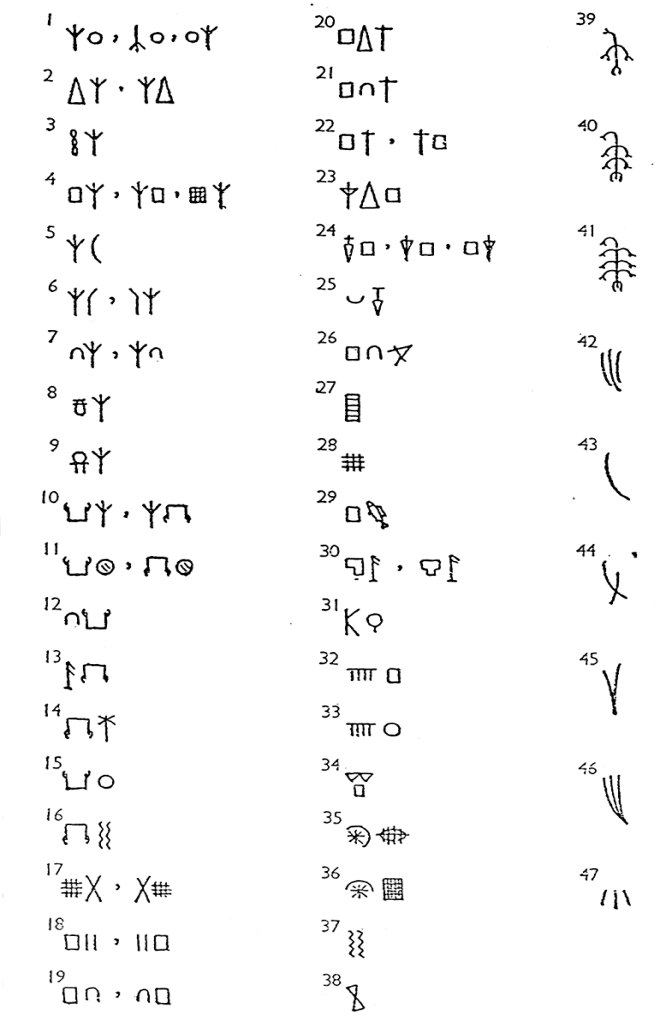
In Libya, the most ancient dates provided by carbon dating are 5350 and 4150 BC at Ouanou En Namous and in the Djebel Eghei. Dates given by W. C. Hayes in the Valley of the Nile are 4436 and 4134

BC for the Fayum B sites, 3783 and 3685 for the Nagada I period, 3616 for Nagada II, and 3100 BC for the time of the First Dynasty. Moreover, thermoluminescence results have placed the Badarian era at 5500 BC, while Neolithic settlements of the Saharo-Sudanese complex are definitely established as contemporary to the Period of the Fayum A (3910 and 3860 BC.)

The techniques of Saharan Rock Art are different from that of the Nile Hunters, the latter having long been considered in Egyptology as being negligible, and of inferior content in comparison with the Sahara monumental open air art. The Saharan Rock Art is naturalistic and monumental, while that of the Nile Valley is of minimal dimensions, and of a particular style, for which the proper designation is that of "pecked." It is not until some UNESCO expeditions into Nubia brought back some remarkable evidence that attention began to be given to rock art sites of the Nile Valley with more seriousness. One can easily note such lack of attention in classical studies of Egyptology. To name but a few: E, Massoulad, Prehistory and Protohistory of Egypt, 1949; J. Vaudieu, Manual of Egyptian Scholarship, 1952; J. Baumgartel, Culture of Prehistoric Egypt, 1955 and 1960; I. Hoffman, Die Kulture des Niltats, 1967, and others. A glimpse of interest appears with "Most Ancient Egypt" published in JNES, 23, 1964 PP 191-192. Most of H. Winkler's important work around the oases of Kharga and Dakla has remained unpublished and is stored in the London archives of the Egypt Exploration Society. Similarly, the extensive work of the German scholar Max Raphael on the symbolism of archaic forms in the Valley of the Nile and marks of pottery of the Fayum is finally receiving

attention and a recognition he did not see during his lifetime. Original microfilmed material is housed at the Natural History Museum of Nuremberg, and copies of these microfilms are available to researchers at The Max Raphael Archives of the J. Paul Getty Center for the Humanities in Santa Monica, California.

A number of realizations have sprung from collected data: among them, the supposition that the spiral, the "boomerang" and the "Amon discs" which for a time were thought to have diffused from Egypt westward, are not actually borrowings from the Nile Valley, but have their origins in the Sahara. The most important information has connected the practices, the attire and the tools of the Early Hunters of the Fayum with those of the Northern Tenere of Niger, the central Sahara and Western Fezzan, as well as the Atlas Mountains of Morocco. It has been remarked (J. Leclant and P. Huard, 1980) that the numerous figures of "Orants" which are well known to researchers of the Sahara, have received scant attention in the Valley of the Nile, and are far from being interpreted. The next chapter will hopefully provide a meaningful link to the gesture of raised arms found in "orants" of the earliest hunting cultures of the Nile Valley. The chapter reviews these representations from the Hawk pictographs with raised wings of "Her" the most archaic divinity of the Libyan desert, and the related Ka gesture and symbolism of Pharaonic times which was a continuation of this sacred manifestation, to the identical present day gesture of Amazigh dancers of North Africa, that of the AZA. It is the same symbolic gesture, which represents Amazigh identity in North Africa that was chosen by a large international assembly of Imazighen in



Archaic Pottery Signs, from "Prehistoric Egypt," by Lord Petrie (1920)

1997 and incorporated to a newly designed flag or standard. The gesture of raised arms or wings, AZA and KA, spoke in archaic times and speaks today of spiritual freedom. It has done so for thousands of years over thousands of miles It is most definitely a very strong marker of continuous presence of the Amazigh people, proto-Berbers or Libyco-Berbers, from the oases of the western desert of Egypt to the Atlantic coast of Morocco.

But this is not the only marker. The Rock Art of the earliest settlements of the Nile Valley reveals a number of traits present in other Hunter cultures of North Africa and constitutes a treasure of important information. One outstanding example of such similarity is the Archer of Oued Djerat (Tassili Mountains of Algeria) in the company of a dog, wearing an animal mask, and a large belt or kilt with a dangling animal tail in the back. Such a figure could have been found in the Fayum, as it completely matches the figures of Early Hunters of that region.

The wearing of an animal tail (presumed to be that of a fox in earlier representations, and in some cases more akin to that of a bull) which dangles from a large belt or a short kilt, is a common feature to Early Hunters of the Nile and North Africa. It is an important feature which remains constant in the iconography of the First dynasties of Egypt and part of the royal attire of the Pharaohs through all of Egyptian civilization, and is equally found in the portrayal of hunters in the south of Morocco. The belt is sometimes shown as having a series of bands. One of the earliest representations is the archaic full fox figure playing the flute of the Palette of Hierakonpolis (Greek designation—named Kekhen in Archaic

Egypt.) The Palette of the Lion Hunt which is shared between the Museum of the Louvre in Paris and the British Museum also provides similar characteristics of the material world of the Early Hunters of the Nile. The attire of the depicted hunters includes a foxtail dangling from the backs of their belts. This attire is also that of the representation on a rock panel of Ouadi Menil, east of Luxor. The Pharaohs of Egypt continued this practice of wearing the animal tail in a symbolic form, as part of their ritual attire, and as a link to their ancestral origin as Hunters. The practice of the wild bull hunt was part of the royal ritual, accompanied by all the paraphernalia of the Early Hunters. Soon after the First Dynasty though, because wild preys no longer existed, the practice of the wild bull hunt by the Pharaoh was performed within a walled-in area, prepared for the ritual.

A powerful connection between the Early Hunters of the Fayum and those of the Sahara was rendered by the shape of arrow points found embedded in two carcasses found in the Fayum, those arrows being of a definite style, with concave points. These arrows are of an identical style to the Saharan ones. One was found in the carcass of an elephant, the other in that of a hippopotamus in sites of the Fayum. As it has been established that elephants, giraffes and other large hunt animals no longer existed in that area and the Western Desert of the Nile after about 3600 BC (Butzer, 1958), such remains apparently belong to the pre-historic times in the Fayum (Badari, El Amah, Gerzeh) and also around the sites of Nagada, Mesheme and Hierakonpolis.

The animal masks of the Early Hunters and of the lines of dancers of upper Egypt and the Sahara seem to be missing for the most part in Lower Egypt.

One exception is an archaic representation of a masked figure on a protodynastic vase, furnished by Max Raphael ("Prehistoric Pottery," 1947.) Pharaonic material, however, provides ample material on the wearing of animal masks. There is a large clay mask in the Museum of Hildesheim representing the head of a jackal, the God Anubis. It is interesting to note, however, that in the documented sites of the Western Fezzan where Rock Art is of the "pecked style" which is specifically that of the archaic technique of the Nile, there are numerous scenes of masked dancers at both sites of Dor El Gussa and Gebel ben Ghnema.

The figure of the fox playing the flute from Hierakonpolis might well be conceived, indeed, as a masked dancer. There is also the notable passage in the Texts of the Pyramids, of later evidence, which refers to the hunt of the wild bull by the King, in an approach with "the Head of Hapi." We know that Hapi was represented by the head of a baboon with a dogface in the stopper of canopic jars used as part of the embalming process. The God named "Hapi" was the God of fertility of the Nile, and Hymns to Hapi refer to the river is cosmic terms. "Hapi" was also the name given to The Sacred Bull, which the Greeks later transformed into "Apis." Masks were naturalistic or stylized, and shown as detachable heads in a few examples of rock art of the Valley of the Nile. Perhaps, the expression "The Shining Ones with moveable heads" which occurs repeatedly in the funerary texts refers to archaic ancestors wearing masks.

The city of Abydos on the western bank of the Nile was the center of the Auser cult. It is said that its original deity was a black, dog-headed creature

known as "The Chief of the Dwellers of the West." (Bunson, 1991.) After a long search through the Egyptian names for members of the canidae (dogs) with elongated noses and long ears (to be differentiated from the short-snouted molossus apparent in North African hunting scenes,} I came across the word "UNSU" for what is translated by Sir Wallis Budge as "wolf." The etymology of the word seems to be 'UN" (general meaning "Hare", animal with long ears) and "SU" meaning "human being." The word "UN-SU" would then describe a human being with an elongated animal face and long ears. After a search through Modern Tamazirt for any similarity of expression, I found a remarkable article by Gabriel Camps, noted French Archeologist, in the scholarly magazine Sahara, Prehistory and History of the Sahara, Volume 9, 1997. This article is entitled "Le Chacal of Ti-n Affelfelen, Algerie,—The Jackal of Tin Affelalen, Rock Art and protohistorical funerary images." In this article, Gabriel Camps furnishes the information that the ithyphallic jackal-headed human figure, prevalent in the rock art of the Sahara, is also evident in a number of hierogamous scenes (sacred coitus) throughout North African rock art and is symbolic of fecundity and fertility (Oued Djerat, Lhote, 1976; Ti-n Lalan in the Tasili n'Ajjer, Tillizaghen, Imoutal, and Ti-n Affelfelen being just a few.) In Modern Tamazirt, this figure has persisted in numerous tales and legends, and in the expression "Tameyra n'wu^s^sen" which means "The Nuptials of Jackal", to describe the erotic scenes in which the Jackal appears. The Tamazirt word "wu^s^sen" seems to be closely affiliated to the Egyptian word "unsu." Another Tamazirt expression related to atmospheric conditions, the rainbow, called today in

Tamazirt "Tislit-n-unzar" (the fiancee of rain) is connected to persisting archaic matriarchal rituals of fecundity of the earth, and harvests. The fecundating power of the earth or the name of "UN-ZAR" is that of an archaic divinity of the Amazigh people of North Africa. We shall see how the archaic Western Delta divinity of fecundity, water, vegetation, and bountiful harvests was "AUSER" the hieroglyph of which started with the pictograph of the hare or 'UN" and the designation of "DJER," 'ZER," 'ZIRI" and/or 'AZIRI." The similarity of the North African divinity 'UN-ZAR" with that of the Egyptian "UN-AZIRI" is striking. The archaic divinity "AUSER" is the more familiar Osiris of Greek designation.

In addition to these associations, it might be of interest to note that while the Egyptian elegant hound was named "DJESEM" (a term dated back to the Middle Empire,) the older terminology for "dog" appears to be "IWI" or "AUI." Moreover, Egyptian texts give us the depiction of an archaic god in the form of a dog, that of a Pillar in its usual triple aspect of divinity, "AA-I-WI" or 'AA-I-UI," translated as "God in the form of a dog." The appellation for "jackal" was rendered as "AUAU." The modern Tamazirt word for "dogstar" is "A-I-DI."

The commonality of hunt practices and tools of the Early Hunters of the Nile and those of the Sahara is evidenced by numerous traits that have been inventoried and compared in various studies of archaeologists and rock art specialists of North Africa. Such a detailed study cannot be fully addressed in this essay. Only the most salient features, which show continuity from the Early hunting days, both in the Nile Valley and the Saharan regions, to the days of Pharaonic rule, are selected for examination. One

of these traits, and perhaps the most significant of them all, is that of the White Mace of the Western Delta Early Hunters and the Pharaohs of Egypt.

This object, a club or mace, differs, by its shape, its color, and the material from which it would be hewn, from maces originating from other Early Hunter cultures of the Nile. It is found uniquely in the Western Delta of the Nile. It became a symbol of royal power in dynastic times, as the AMES. Modern Amazigh (Tamazirt) uses the identical word 'AMASS" to designate a "tool."

This particular "tool" of the pre-dynastic times is most revealing as to the origin of royal power. We have ample material concerning its shape, its color, and the type of stone used in its fabrication. While Upper Egypt maces were tooled in a discoid form, the maces of the Western Delta were "piriform." They were also made of a specific type of soft white calcite or alabaster. All evidence shows that they were not actually used as weapons but as ceremonial objects, because of the soft material used to make them. A cache found at Kekhen, a site that has yielded a great deal of information on early Hunters–including the Palette of Narmer–contained a vast number of these white maces. The cache seemed to have been dedicated to the Archaic God of the Desert "Her the Ancient." The association between Her, the Hawk with raised wings, the desert tribes of Libyans, and the White Mace specific to Early Hunters of the Western Delta as symbol of royal power, is indeed a strong indicator of the source and origin of Pharaonic rule in Egypt, confirmed both by iconography, and linguistic data.

This white "piriform" mace actually became the later hieroglyph "nd" whose meaning was translated

both as "white" and "mace," while other maces of the discoid type were represented by the hieroglyph "mnw." Both maces are apparent in the repertory of signs or marks of the potters of Nagada, as a characteristic of hunting. It is the sign of an Y with three branches, prominent in the list of early pottery marks furnished as Illustration No. 2.

These "piriform" maces are held in the hands of the Hunters of the Palette of the Lion Hunt. On the reverse side of this Palette, said "Libyan" or "Palette Tehennu," there is a symbol of its Libyan origins, which is a crooked stick planted on a mound of earth. The Palette of Narmer, which comes from Kekhen, is most interesting. On one side, it shows a Pharaoh wearing the Red Wicker Basket Crown of Lower Egypt (DESHRET) holding the Piriform White Mace horizontally in relationship to his body. On the reverse side, the Pharaoh wears the White Crown of Upper Egypt (HEDJET) which in the coronation rituals was worn to worship the gods of Upper Egypt. When he wore the Crown of Lower Egypt, the Pharaoh saluted the Gods of the "nomes" of Lower Egypt. A great celebration took place when the two crowns (URERET) were united upon his head: "They saw the URERET crown established upon his head, and they fell down upon their faces. Behold, you Shining Ones (Chapter CXXXIV, Book of the Dead) . . . I am a Shining One clothed in power, mightier than any other Shining Ones." (Chapter CXXIV, Book of the Dead.) The "ATEF" crown–the ram's horn crown–was a ritual crown. It is shown as the one, for instance, crowning the God AUSER in the innermost shrine of the Hall of "MAAT" (Double Right and Truth), while he holds the Crook, and Flail, emblems of power and dominion.

The Tablet of the King "Aha" shows the First Pharaoh of the First Dynasty holding the White Mace and a shield. This depiction became the triform hieroglyph "Aha", formed by the arm, the shield and the White Mace. We shall see later in this study that "Ha" or "Her with the strong arm" was the core deity of the Western Desert.

Such a White Mace was the symbol of Kingship and Royal Power throughout Egyptian Civilization. It has clear origins in the Early Hunter cultures of the Western Delta and maintains the symbolism of these early origins throughout the succeeding dynasties which reigned afterwards for millennia. It is also important to note, at this juncture, that the hieroglyph naming the Goddess Neith of the Western Delta, the Libyan Goddess of Hunting and Weaving, is represented by a shield over which two arrows cross (Doctoral Dissertation of Ramadan El Sayed, Paris, 1979.)

In conclusion, it must be reiterated that a substantial amount of data is available on similarities of cultures of the Early Hunters of the Nile and those of the Sahara and Atlas Mountains, though not put forward in this essay. A good source of such important information can be found in the voluminous documents of the Center for Research in Anthropology and Prehistory of Algiers and the work of J. Leclant and P. Huard cited in the Bibliography of this Essay.

Orants. Badarian Art. Photography provided by Musee d'Histoire Naturelle de Lyons, France

ARCHAIC TERMINOLOGY

Archaic rock inscriptions of the western oases are numerous, particularly in the two main oases, the Oasis of Siwa and that of Barahya. While scholars of various nations have repeatedly remarked that the deciphering of such inscriptions would bring light on the subject of origins, they have remained undeciphered. Pottery of archaic and pre-dynastic times offer a system of signs unrelated to Egyptian hieroglyphics, system that persisted over time, also still unidentified. (Illustration No. 2) Some of these were apparently retained in dynastic names of civic sectors, or "nomes."

We know, for instance, that a certain phenomenon of osmosis occurred between the regions of the Sahara and of the western portion of Egypt due to climate changes. The first climatic change occurring between 10,500 BC and 5,500 BC

was one of humidity during which there was a flow of population in both directions.

The dramatic inroads made in paleoclimatology of the Sahara regions since 1980 cannot be reviewed in their fullness in this essay. Suffice is to say that a great number of publications strengthen the notion that the Egyptian culture owed far more to the movement of populations of Africa, due to periods of desiccation of the Sahara, than to Asian influences as was asserted not so long ago. After the wet period known as the Holocene Wet Interval and a short period of aridity (6,700-6500 BC) cattle and goat herding emerge in the Sahara (circa 6,000 BC). Recent research establishes that the final drying of the region coincides with the rise of civilization along the banks of the Nile River, and the most recent information tends to emphasize the great role of those climactic changes in the development of the civilization that arose along the banks of the Nile. Rushaid Said (Sahara Journal, 1997, 7-22) thus declares categorically that desert communities "were ahead of all other groups that lived in other parts of Egypt including the Nile Valley, in the domestication of cattle, the discovery of agriculture and the firing of pottery." (Page 11, "The Role of the desert in the rise and fall of Ancient Egypt," Sahara, 1997, Volume 9.) Similarly, I. Caneva ("The influence of Saharan prehistoric cultures on the Nile Valley, 1996) and M. Cornevin ("Paleoclimatologie et peuplement de l'Egypte ancienne, Revue d'Egyptologie, 1996, 183-203) have reviewed the relationship between populations of the Sahara and selltlements of the Nile Valley from the newest available data provided by carbon dating and other recent archeological findings

The collective designation for nomadic populations residing in those areas in archaic times (called by later generations of Egyptians "The Time of The Gods,") was "Rekhyt," meaning "nomadic or tribal people," a term different from that of "people" in general ("Nebu.") In hieroglyphics, the designation "Rekhet" refers to early tribes, and is used to represent these tribes by a bird (hawk) with arms raised in an ark. This symbol appears on the mace head of the Scorpion King of the Pre-dynastic period. Later, it seemed to have been extended, or at least translated by Egyptologists as "the people." Such a designation is consistent with Amazigh tribal etymology, and yet, its tribal significance is to this day reported as "uncertain." Its etymology is evident in the Amazigh root, which has given, for instance, the name of the tribal group of the Tafraoute region of Morocco, the Ayt Arkha.

The occupation of the region of Farafra (Ta-Ahet, the Cattle region in ancient terminology) is known to have occurred circa 9,650 BC, time at which there is already evidence of a key role played by diverse oasis settlements between Saharan populations and Nile populations, influencing the birth of the Egyptian civilization from as early as the Fifth Millennium BC.

In the Fourth Millennium BC, a first Arid Period began to desiccate the resources of the Sahara and Libyan lands, and populations from those areas made their way to the West, and North of the land of Khem. I will limit this overview to remarks repeatedly asserted by scholars of early Egypt, stressing the important and strategic role of the points of water on these migration routes. Evidence demonstrates that the existing Oases of Bahaya and Siwa with their

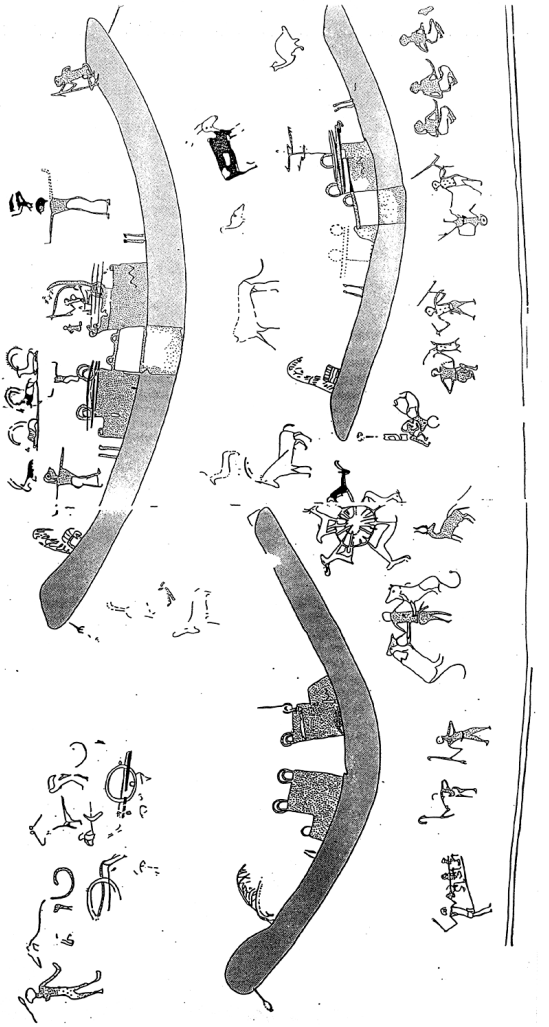
rich water supply played a key role in the area. It is noted by more than one scholar that the Oasis of Barahya was the most Amazigh of all (Sydney Aufrere, J. C. Gotin, and J. Cl. Goyon.) Genealogies in tombs of the area confirm the Amazigh origin of families maintained in the oasis through 2000 years or more of Egyptian rule and Greco-Roman occupation. As to the migration routes along the northern coast to the western Delta of the Nile, those are depicted as having millennia of traffic from the most archaic times.

Though by all accounts the archaeology of the Delta seems to be in its infancy, there is already sufficient data to suggest an early and extensive occupation of those lands by Imazighen. From the end of the Sixth millennium BC to about 4,000 BC there are two focuses of civilization along the Nile. The first one is the area of the Lakes, the region of the Fayum, and the second is the region of the marshes of the Delta. Both areas show evidence of cattle domestication. The classification of archaic periods includes a variety of names to describe stages of development, sequence periods, and periods belonging to different cultural complexes. The pre-dynastic settlers of the Fayum region are distinguished from the Badarian and Naqada peoples of the Upper Egypt. The beginnings of the Badarian culture (around 5,000 BC) makes it contemporary to the pre-dynastic settlement of the Fayum. The Naqada I, II, and III periods are the later phases of pre-dynastic times.

Some scholars have stated that the extent to which the early people of the eastern desert of the Sahara and the western desert of Egypt were ancestral to the Egyptians is not clear. It is known, however, that

those people were herders, and it is also known that strains of Saharan cattle did survive in the Nile valley until Pharaonic times. There are two important indices that must be born in mind.

1) A striking range of ivory combs was found in archaic tombs of the area, which have a distinctive African shape.
2) Neolithic art of the region, petroglyphs, and early drawings of the Badarian (4,500-4,000 BC) and the Nadaqa culture I and II, (4,000-3,000 BC) offer figurines of female dancers with arms raised above their heads, a gesture which will become also apparent in the data of the Delta region, and the hieroglyph for "tribal people," a crucial indicium already mentioned ("Rekhet"), which will be picked up and amplified later in this study. Enclosed archaic examples of this gesture show its continuity through all cultural layers of Lower and Upper Egypt pre-dynastic cultures. Illustration 3 represents the work of Badarian artists who left rock carvings and engravings of male and female dancers with arms raised in an ark. It is important to note the lack of Negroid features on these carvings, as some scholars have speculated on the possible link between the Badarian cultures and Negroid populations of Upper Egypt and the Sudan. Illustration 4 is of the elegant statuette from the Museum of Brooklyn collection is of the Naqada I period. (c. 4,000 BC) Illustration 5 is from a tomb painting of the Naqada II period (c. 3,300 BC) depicting both animal and human figures in this dancing position.



From a tomb painting (Naqada II period, c. 3500 BC)

Neolithic settlements of the northwestern region of Egypt have shown similar characteristics noted by recent archaeology. The Fayum region of the Lakes (4,500 BC) called by Egyptians "Ta-She", with its main settlement called "She-det" (Set-tat in modern Amazigh) belong to the same prehistoric period as that of the Merimda region of the western Delta (4,500—3,500 BC), and scholarship has indicated the essential unity of the two groups with minor differences due to environment. There is a strong case that the Neolithic settlements and cultures of both areas are of North African origin. In addition, their close association with cultures of the oases is evident. A common "African sub-stratum" is nowadays established for the entire region, seen as a single cultural complex of Northwestern Egypt.

Like the Fayum or Ta-She, the oasis of Siwa, that of Kharga to the south, and the other Libyan desert sites belong to the same province of North Africa, which Hayes and others stress as manifest along the routes across the Libyan desert and distinct from the cultural complex of upper Egypt. The distinctions extend from the material cultures to the physical characteristics of the populations.

The entire northwestern region reflected an Amazigh toponymy. The early collective name for oasis was "ouhat" and was represented by a "caldron," or "pot." The word "sekhet" referred to countryside or fields, and we have already underlined that this term is closely affiliated to the present Tamazirt name for certain regions of North Africa where marshlands are called "Sebkhet."

"Ouat" was used more frequently for Oases closest to the Nile such the Oasis of Dakla, while Siwa which is the furthest away to the West was persistently

represented as being in Libyan territory. The oasis of Farafrah was called "To-Ihet," "Ta-Ahet" or Cattle Country. (Amazigh word for goat is "taghat," pronounced "ta-hat.")

Bahraya was "Djesdes" or "Desdes," and was peopled by two Imazighen groups the Tehenu, of brown complexion, and the Temehu of fair complexion, with blond hair and blue eyes in some instances. Ahmed Fakhri, Egyptian archaeologist, wrote that the existence of a great number of Libyan texts and a cemetery of Amazigh people at Barhaya prove that Barhaya "was not, and has never been a pure Egyptian territory like any other town on the banks of the Nile." He remarks that their peculiar customs have no analogy among other Egyptians, either ancient or modern, or any connections with Moslem or Bedouin customs. Such a statement, however, does not include the similarities which link this Oasis to that of the still existing Amazigh culture of the Siwa Oasis, along the same route of migration for millennia.

The Oasis of Siwa was called "the territory of trees" "Ima" or "Ima-Sekhet." This Oasis is of particular interest, as it is the most remote from the banks of the Nile, and straddles over the western Egyptian desert and the Eastern Libyan Desert. It became known in later times as "Amun-Siwa," Siwa or Siouah, the site of the Amon Oracle, from the God Amon, Ammon or Amun, "the God of the Libyans."

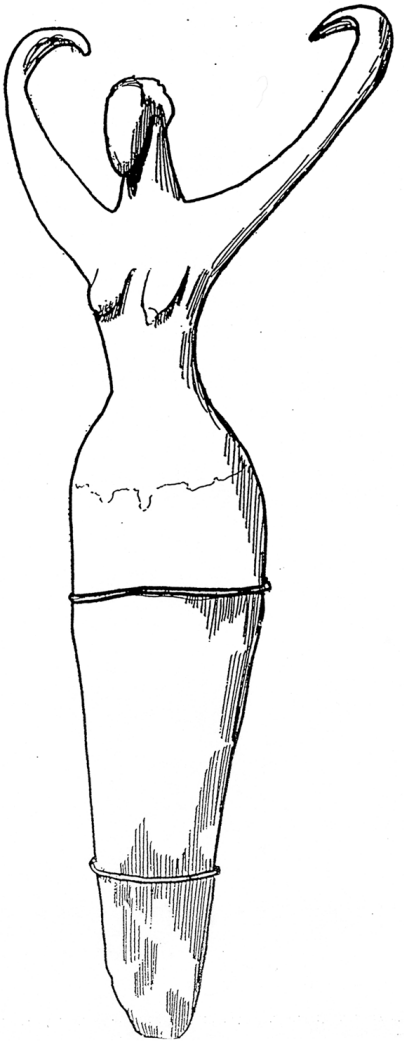
Ibn Khaldun mentions "Swa" and "Ti-Swa" as being a group of Imazighen of the Zenatah Tribe. There are tribal groups in Algeria and Morocco, the Shawya (Plural form of Ashawi) whose names carry the same etymology from the primordial root 'SW' also found in radical derivations of birds such as

"aswu" (stork) and "aswwan" (a small hawk in Tamazight). The Oracle of Siwa was known as early as 7,000 BC to all parts of North Africa and the Sahara. It was the site of Alexander the Great's visit in 331 BC. The Conqueror went there to obtain a decree of the Amun God Oracle to confirm his title of King of Egypt, a confirmation that seemed to have been given him, though the oracle was secret, and he never divulged any of its details. We will return to the Siwan cult and the role the Priests of Amon played in the confirmation and proclamation of Kinghood with more specificity in a later section of this study.

Other Amazigh tribes with names recognizable in the context of colonial times in Egypt were the tribes known as "Nasamones" (from "Amon") and the ones identified by Greeks and Romans as "Garamantes," (from "Garah" Berber word for "land" and also from Amon and Egyptian "amenti" which meant "west.") Professor Mohammed Chafik, a Member of the Royal Academy of Morocco, wrote a decade ago a small but powerfully informative book published in Arabic, "Thalatta wa thalatun qarn min tarikh al Amazighiyyin," which I am quoting from an English version translated by Professor Hassan Ouzzate of the University of Agadir made available to this writer for the purpose of this study: "Within the last forty years, archaeological, anthropological and linguistic data regarding the origins of Imazighen attest that they are probably descendants of the prehistoric humans who settled in the North African regions around 9,000 years ago and that overall migration trends have tended to move from East to West. "It is of note that the most recent Second Arid Period of the Sahara (2,500 BC) sent waves of

migrating populations eastward toward the Nile, and westward toward the Atlantic Ocean.

Professor Chafik also mentions that the term Amazigh and Imazighen have always denoted some sort of nobility. In Archaic Egyptian representations, Imazighen people were often given the epithets of "Sahu" meaning nobles, or in religious texts "venerated ones of the beyond." The predynastic rulers of Egypt were called "Hatiu" or "princes." They were described as being dressed in impressive attire, having an ostrich feather in their hair, a plait of hair on the side of their heads, and a beard, all elements which later identified "Libyans" in the time of the dynasties. The beard was a sacred symbol of early eras. The Early divine beings wore beards, and early Dynastic Kings displayed beards. Later, false beards decorated the chins of rulers. All hieroglyphic texts referring to "priests" or "service to" or "adoration of" depict a seated figure with a beard. As for the braid on one side, this particular coiffure also identified later priests of Amon whose principal shrine, we must precise, was the Oasis of Siwa or "Ima-Sekhet." The ostrich feather, wherever it is found, implicated the western desert people, in actual or symbolic identity and/or beliefs.



"Dancer with upraised arms (Naqada I period , c. 4000 BC) from "Encyclopedia of Ancient Egypt," (Margaret Bunson, 1991) Museum of Brooklyn Collection

THE PILLAR PEOPLE

Who were indeed the people of the Nile before the First Dynasty?

No doubt, not a great deal is known of the pre-dynastic period. Yet, a wealth of linguistic data points to prior elements that have remained unexamined by scholars who concentrated their efforts in the elaboration of various hypotheses. There are nonetheless ample references to a preceding age of kings or Chieftains of various groups, the Libyan Princes or Hatiu-a already mentioned. There is the record of "the Libyan Stone" also called "Stone of Palermo," from the name of the site where it is nowadays preserved, which lists one hundred and twenty kings who preceded the advent of the First Dynasty and date of the unification of the upper and lower regions of the Nile (2,920 BC.) These Kings, Chieftains or Rulers were described with the same emblems, attire, and attributes that have described Imazighen.

These "legendary" kings were rulers of the House of Wadjet. The town later called Buto by the Greeks was the capital of the Delta during the pre-dynastic age, under the name of "Wadjet" and "House of "Wadjet" or "Ouadjet." It was the seat of the legendary Chieftains of pre-Dynastic reign. It is to be noted that each new claimant to the throne of Egypt during the Dynastic times went through a coronation ceremony which included the greetings of The Ancient Ones of Ouadjet who admonished the king about to be empowered with the specific injunction of guardianship over the territory from generation to generation. The word "Wadjet" was used both for the Goddess of Archaic Egypt, patroness of Lower Egypt in the Delta, and the Symbol of the Eye of Horus. The hieroglyphic "Wadj" or "Uadj" represented an early fetish (also with "obscure" origins, but included in the cycle of the Osirian legends), the sacred scepter made of "Djet" plant (Papyrus), talisman for strength and virility. There are various North African site names, which are affiliated to this term. The city of Oujda, eastern Morocco, is one of them. There is a place name near Tiznit of the Anti-Atlas region of Morocco, which has a rather obscure origin. Its name is Wijjan.

The town of Busitis in the central Delta was named "Djedu" in archaic times and the area was inhabited by predynastic shepherd tribes of Imazighen called the "Djedehu" or "Pillar People." The town of "Djedu" later became Per Usire or House of Osiris. The most sacred shrine or "Holy of Holies" in the temples of the entire Valley of the Nile, which encased the venerated "Risen Mound of the First Occasion," carried the name of "Ddjeresu-Djeresu." Let us not forget either that the original

name for the people of the Oasis of Bahraya was "Djedes." The local vegetation god of the delta, a very archaic deity, was "Andjeti," also referred to as "Aziri" (with Azer, Azir, Asir meaning western Delta "edible leaf or grass," used in temples.). In the Amazigh language "Taziri" means "Full Moon." Under dynastic kings, the cult of Osiris recuperated this original deity or tribal god Andjeti or Aziri, and Osiris assumed its titles, attributes, and ceremonies. All funerary rituals and later embalming rites were elaborated around the mythology of death and resurrection of this original vegetation divinity Auser or Asiri. Dr. Ouzzate advanced the following observations: "Seen from a purely Amazigh linguistic perspective, "Aziri" or "Uziri" and "Taziri" have the grammatical markers of male and female of the same reference term, and it is noteworthy to also mention that "Ziri" is a traditional Amazigh first name. If that is connected with the herb called "Azir" (romarin), one may draw the conclusion that the connotation meant graceful, beautifully scented or perfumed."

The definition of the expression "the First Occasion" refers us to the mythology of the early gods, and the creation story, at the same time that it takes us back to the Delta people. In general terms, the Egyptians referred to the original people of the Nile Valley as "Intiu" meaning "Pillar People." and more specifically to the Delta people as "Djedetu" , the people of the Djed. The early name attributed to such people or "Intiwn" would be a clear Amazigh plural form of "Antiw" or "Antu." Imazighen today use the term "amndu" (pl. "Imndiwn") for the pillars of their loom (the sounds "t" and "d" are allophones of the same phoneme). In an area of the central Sahara, there is a site, rich in petroglyphs and rock

art, which the Tuaregs call "I-n-Itinen." This is one of the most outstanding examples of namesakes available.

The land of the Delta was the land of "meh" (flax plant from which linen was woven.) Around the town of Sais (Modern Amazigh–Tamazirt—word for "Plain,") earlier named "Ha-Nit," the archaic Libyan goddess Neith or Nit was worshipped in the area. Around the city of Xois, inhabited by "Sahau" or "Hasauu," also an Amazigh site, the territory was named "Ta-meh-t" or "Ta-Mihi-ti" and the general designation for the whole area was that of "Ta-mahir." The linen material woven from the plant "meh" or "mehi" and dyed indigo blue with a substance obtained from a plant called "derneken" was called "Ta-At." Ta-uzat" (see note below on "Taouz") and also "Xai" or "Zai." It is useful to remark here that the indigo blue fabric used by Tuaregs is obtained from a plant called among them "Nila" or "anila." In a parallel juxtaposition, there was a delta town called "the flax town" of the name "Ni-t-n-ara" or "Ni-t-n-ala." Linen strips of this material used in archaic pre-mummification times to preserve bones were called "Zi-Uza." Taouz is a recognizable name today in Amazigh territory: a unique type of stone funerary chamber is found in Morocco on the eastern Saharan border at "Taouz" near a large troglodyte settlement and a rich petroglyph site tentatively dated to circa 4,000 BC.

As we know from the work of Mohammed Chafik already quoted, the "h" of Saharan languages becomes a "s" or "z" in North Africa, rendering the likely North African appellation of "Ta-mazir" for the region. It is important to stress here that in compliance with the Amazigh grammatical rule, a masculine word is given a feminine case when it is

preceded by "ta" and a "t" suffix is added. This rule is evident throughout the topography of the region. From the word designating the plant "flax," "meh," the name of the land becomes "Ta-meh-t." This Amazigh grammatical rule is respected throughout the vocabulary under consideration. The word "Ta-meh-t" is also the word used for the early marsh areas of the "Creation Story." The word used for "Risen Land" or "Risen Mound" of the first creation is "Ta-te-hen" or "Te-nen." In Amazigh the word "Tin" is a fairly frequent word signifying tribal site, as in "Tin-rhir," or "Tin-douf," perhaps also "Tan-tan" of the pre-Sahara region in the south of Morocco. The general term of "Tenere" for deserts, used by the Tuaregs of the Air Mountains of Niger, may also be a composite word of the same etymology "Ten" or "Tin-Air."

There is a remarkable link in the region between the terms used to represent the "reed" of the marsh areas, "adjer," "asir," or "azil" (with also "izir" designating leaf or grass in the same area), and the Amazigh word for Romarin which is still today "Azir." We have approached this important etymology in the context of the "Djed" people and will return more amply to this similarity at a later point.

The western region of the Delta and the salted fields which produced both salt and natron was The Land of Tiout (note: there is an Oasis of "Tiout" in the Anti-Atlas mountains of Morocco, and a large section of the Algerian Sahara is called "Touat.") The archaic shrine of Djedu, their capital, was dedicated to Wadjet, the symbol of the Eye of Horus, the Lord of the mystical abodes created by the gods (marsh areas.) The city of Oujda on the Algerian border of Morocco bears an etymological similarity with the

phonology as well as the semantics of the term "Wadjet" or "Uadjet." Also, not far from there, another town bears the significant name of Ain Tawjdat" which in modern Amazigh means both the "source" and the eye of the feminine Awjda. Such inversion of phonemes (dj) and (jd) are familiar in the Amazigh language.

The story of the creation of the earth was coincidental with the landing of Horus (Hawk/Falcon) on the sacred perch called "Djeba." Horus was also called "The Lord of the Djeba," "The Blood of Neith," and "The House of Dadu" (all lineage terms.) The "Djed" was the Pillar of Immortality and Eternity. It retained its original meaning and symbolism throughout the entire span of Egyptian civilization. The most archaic divinity known to the people of Djedu, was Ba'Ed Djet or "Djebet," the Ram God. Shepherd tribes of Libya, or Imazighen people, we recall, inhabited Djedu. This Ram later symbolized Amon, the Earth Father, the deity in which all other deities trace their being and power. It is said by some that the cult of Amon rose late and usurped the attributes of the earlier deity Ra. The early origin of both Ra and Amon is to be found in the archaic divinity of the Djedu people of the western delta, and the whole pantheon of representations of the Eldest One of "the Primeval Matter" (Paut): Andjeti, Auser, Asiri, Osiris. There is also a source near the oasis of Siwa, the central shrine for Amon, which bore the name of "Djat." In the Libyan Desert, we also note the locality of Oued Djerat.

It is here that we must pause for a moment and consider the relationship between all the archaic terms just reviewed. These referred to divinities,

people and events that antedated the era of the Great Dynasties, composed the core elements of the creation story of Egypt, and guided the development of a whole mythology. We need also to consider one additional set of terms belonging to the same family. The Papyrus Plant, which grew in the Delta region and became a symbol depicting the region, was named "Djet" in archaic hieroglyphics. When it was prepared as roll or tablet to write upon, the term for this roll was "Djema." One of these rolls, or "djema," found recently, antedates the unification of the land of Khem and the First King of the first dynasty, dating back to the time of Libyan rulers, meaning that writing, and writing on papyrus was already in existence by then (c. 2,920 BC.)

The term "Djema-Tawy," "Sema-tawy" or "Sma-Tawy" refers to the emblem of the unification of Upper and Lower Egypt under the First King. It depicts a Papyrus and a Lotus intertwined. In this instance, we see that the "dj" sound of the plant is also recorded as a "s," and later a "z" sound. This linguistic phenomenon is corroborated by the variants of spelling of "Zoser" and "Djoser" (14th King) and the following remark of Michael Rice (Page 122, "Egypt in the Making: 5,000 BC—2,000 BC"):

"There is still a confusing variety of ways in which the often harsh, barbarous names of the First Dynasty are transcribed. Thus, "Djer" is also rendered as "Zer."

Professor Chafik (opus previously cited) makes two separate remarks on this phenomenon. The first reads: "There is evidence that the "Berbers" have called themselves "Imazighen" very early in history and were referred to by such an appellation by ancient historians as well as by their immediate neigh-

bors, the Ancient Egyptians. The name sometimes was reported with slight but explicable variations in the spelling of the term. During Ramses III's reign, they were referred to as "Mashwsh" because in the Egyptian of the time "z" and "gh" were turned into "sh," then an intermediate "w" was inserted between similar sounds "z." The second statement, a short note, reads: "It is noteworthy that in the Latin language the sound "z" was spelled "ss" before the letter "Z' was invented." Mohammed Chafik and Hassan Ouzzate thus provided the following variant Amazigh designations for "Imazighen" (plural form of singular Amazigh): 'Imuhagh, Imushag, Imashaq, and Imuzagh." Such variants are of the family which gave the archaic Egyptian terms of "Ha-mashen" (House of birthgiving, where Osiris was born), "Ta-Ma-Aser" or "isle of the Tamarisk Tree," "Ta-ma-yat" or "isle of cleansing" (from use of natron as detergent.) A town in the western delta was named "Ta-Mazur-pet." The Amazigh language is today called "Tamazirt," and the collective name of the territories where this language is spoken is called "Tamazgha" (pronounced "Tamazra.")

In his geographic dictionary of Ancient Egypt (1879), Henri Brughsch indicated that the country of date palm trees was "Ta-n-Am," that the isle of the God Ammun was designated as "Amaut" and also as "Ta-Ma-i-Ammun" and the hidden sacred cache of the mystery of Osiris, where his neck was kept, was given the name of "Am-ut." Finally, "the region of hidden country, of the hidden god" west or "Amenti," (Libyan Desert) is referred to as "Amun-Zoher." In regards to this family of terms, the word "Amanzar" (as noted elsewhere) persists today as the "Water chief" of oasis settlements. Among the Kel

Tamasheq of the desert of Eastern Libya, an important tribal group bears the name of "LAMTA." They were once renown for their remarkable shields. Also, today, in the nomenclature of Twareg constellations, there is a constellation formed of several stars called "TALAMT." They are eastern stars having the form of camels. Another important constellation of the Twaregs is that of "AMANAR," providing orientation during the night. This constellation is composed of eight stars that shine in the East. It is said among traditional Kel Tamasheq that in order to pray the right shoulder must face "AMANAR." Though by no means an all-inclusive list of Amazigh terms, this list gives an idea of the intensive vocabulary of terms of Amazigh origin. A more complete inventory is yet to be compiled.

From such examples (Djema/Sema; Djer/Zer and Djoser/Zoser) already noted in preceding scholarship, and the statement of an Amazigh linguist we can safely carry the transcription of "Djed" (Pillar) to the form of "Sed" or "Zed." What is the importance of this linguistic transcription of terms? This means simply that the Pillar People, the People of the "Djed" are none other than the People of the Zed, (the Modern Amazigh letter Aza) and from time immemorial until today, Imazighen people whose symbol across North Africa and the Sahara has been and is the ZED OR AZA. This symbol is the stick figure with arms raised in an ark. It is the very gesture and symbol represented by the rock carvings of the Badarian Era (3a and 3b), the Neolithic statuette found in the valley of the Nile ((Illustration No. 4.) It is also the gesture illustrated by the Archaic Naqada II Period bird and female dancers (Illustration 5.)

A search for similar Neolithic figures in the Tamazgha territory of North Africa has yielded nu-

merous examples. Rock art near Tiout, for instance, in the Anti-Atlas Mountains of the south, offers good examples. One such figure with arms raised in an ark is in an ostrich hunt scene, and another links a male and a female figure both with arms raised and the figure of a ram.

This ancient gesture is equally that of Imazighen dancers today. In the context of Egyptian civilization, we have no clear picture of its importance in the development of belief and cultic practices, except for one crucial instance. Archaeological discoveries have brought out a unique wooden statuette of King Hor (c. 1760 BC) whose reign remains obscure, but whose tomb recesses yielded a most unusual carving of himself, entirely naked, with a "Ka" symbol coming out of his head. (Illustration No. 6) The "Ka" symbol thus depicted in a rare fashion, is none other than the "Zed" symbol of the Imazighen. (Illustration No. 7) The "Ka" of ancient Egypt is a well-known symbolic term which has to do with the spiritual essence and guiding force for all human life. It was indeed viewed as the divine essence imbuing all things, and so is the "Zed" (aza) which is an archaic symbol of Amazigh identity. It implies transcendent freedom.

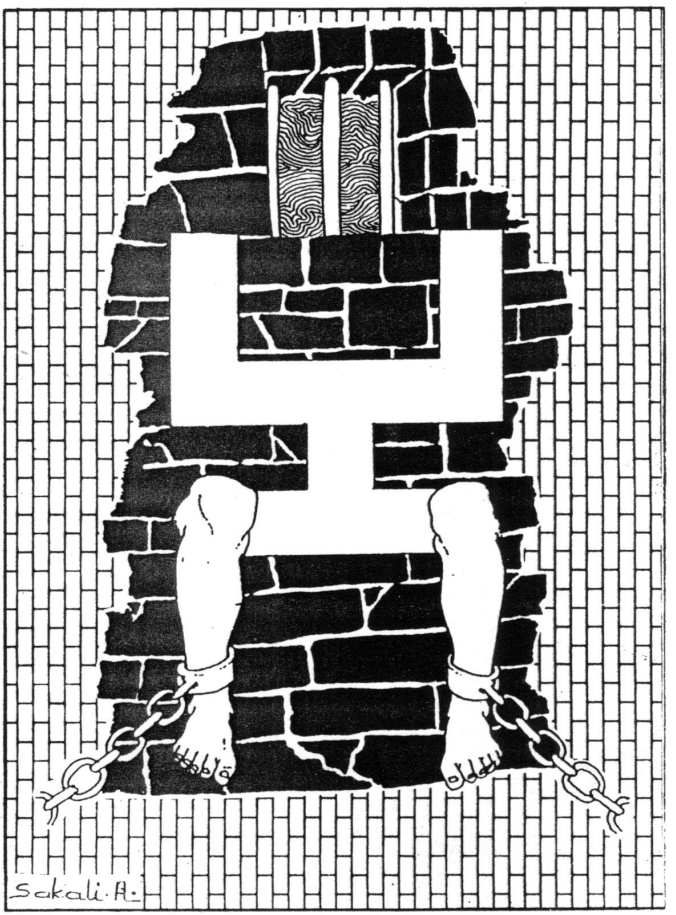
Before leaving this area of investigation, still teeming with analogies and which I believe is far from being exhausted by this quick overview, I would like to direct attention to the Festival of Jubilee of Sed, which scholars have passed over quickly, as being from obscure origins. In this ceremony, each King of Egypt when he reached the age of thirty went through a form of rite of passage or renewal, which was repeated thereafter every three years of his reign. The representation of the Ceremony of Sed is that of a young warrior (with ostrich feather denoting

"KA" Gesture, Tomb of King Hor (c.1760 BC) from "Encyclopedia of Ancient Egypt," (Margaret Bunson, 1991)–Reprinted by permission of Facts on File.

Libyan origin) running around the walls of a city. The title of "handsome warrior" is attached to this representation. In this rite, the King attaining the age of thirty was renewed under the form of a "handsome warrior" of Libyan origins. There was an offering of grass involved. It would probably take more research into this ceremony, but, at first glance, it seems to me that it bears a strong resemblance to the annual ceremony common to certain tribal groups of the Atlas mountains of Morocco, performed to tie various tribal groups through the general war alliance called "leff." In this annual ceremony, a "Head Warrior" representing an entire Confederation of tribes is chosen, rubbed with a tuft of grass, and this sweet-smelling grass is also tucked in his headdress. This "Head Warrior" ("Amghar") recalls in title and function, the ceremonial use of "Azir," and rite of investiture, the archaic ritual of the Sed undergone by each Egyptian King at midlife.

Two other archaic Egyptian/Amazigh words fit in this family of terms, that of "Shed," appellation meaning "Young Prince on a Hunt," and that of "Ished" which was the Pillar of Life upon which the names of kings were inscribed. This symbolic pillar was at the core of the "Sma-Tawy "portion of the Coronation Ceremony presided over by the Priest "Imut-f" (son or pillar of his mother) who wore a wig of plaited hair drawn on one side (Amon Priest.) During the crucial moment of this ceremony, the priest handed over the various crowns of investiture to the prince about to be crowned. Among these crowns was a curious one, the "SHESHED," a headband which would be the only headdress the King would wear in his final heavenly voyage to the

stars to meet his ancestors. The terms for turban or head covering in Amazigh today are “SHEDD” and “SHESH.”



Modern Amazigh artistic rendition of the orant and Ka gestures–Vol. 11-12, Revue Tifinagh , Morocco , November , 1997

THE HOLY RULERS OR FIRST PRINCES OF EGYPT

"The Holy Rulers of the Pillars are in the form of Shining Ones." (BOOK OF THE DEAD.)

This section addresses the heritage of the "Hidden Ancient One," Amon, his lineage of hereditary priests, the devotees of Aza, called "Amu-set-Azir" in the Book of the Dead, and the ancestral traditions which ruled the religious and civic life of a civilization for centuries.

The Priests of Amon emerged as a ruling class at a late period of Egyptian history, around 1,070 BC, after a period of growing ascendancy led them to a battle of power with the Crown. Under the leadership of an Amazigh Amon Priest named "Heri-Hor," the kingdom was divided once again, with part

of it under his rule (1,070 BC—945 BC), the other under the rule of one of his allies, Smendes.

This was the time during which the God Amon became the state God, portrayed as an ithyphallic young prince wearing an ostrich plume or as a Ram. From the time of the twenty-first dynasty until the time of foreign invasions, Libyan rule prevailed in Lower Egypt. "The Libus and the Ma-ma-u-Ama established their rule in Egypt from Haka-Ptah (Memphis) to Qarbar. They peopled the great river on all sides for numerous years." (H. Brugsch, 1879, Page 821.) The Amazigh Calendar in use today dates back to that very time. It was instituted in 950 BC under the dynasties of Her-Hor, and Imazighen throughout the territory of Tamazgha follow this calendar in its Year 2950.

It is not, however, the rule of the Priests of Amon which will remain the focus of this research, but the link between the priesthood of Amon and the early agricultural times of the western oases peopled by Imazighen, and their moon-centered rituals and ceremonies which reflect a matriarchal past consistent with Saharan culture. The great sun cult of Ra did not take hold in Egypt as a state god until the late historic time of the Persian period, though there is evidence of its earlier pre-dynastic worship in archaic sun cults represented by a dot inside a circle in sacred hieroglyphs. As for all other forms of divinities, the masculine aspect (Ra) was doubled with a feminine aspect "Rat" From the earliest days of this civilization and before, it was understood that each principle had a dual aspect, a masculine and a feminine, and each divinity was represented in either or both aspects. In later iconography, the term Pi-Ratta, for

instance, was given for "The house of the feminine sun of the nation."

It is useful to stress here that in the long march of centuries different epochs yielded different names and that language was far from being uniform and indeed reflected the various dialects of regions of the Nile, whose speakers were the various clans or tribes mentioned earlier. There are historic mentions of the different pronunciations, for example, in the text of the "Conversation between Abu and Addhu." The land of "Abu" was the land of the cattle people of the oases and Fayum, ("Abbu" is still a wide spread family name in Morocco, and disappeared as a first name only a generation ago) while the land of "Addhu" (prior remark also applies to "Addhu" with numerous examples of tribal names Ayt Abbu and Ayt Haddu) was the land of the Papyrus and Ram shepherd tribes of the Delta, with a difference of nomenclature for the same phenomena. We have already noted some of the spelling variants of the word "pillar" which was known as "DED, DAD, DADDU, DADES, TATTU, TETT, TETTU, TETTA, SED, ZED, etc."

While a generic word for Libya was in use as "Te-Ma-Aru" the area of Libya around Lake Mareotis was known as "Amun-t." The designation "Ma-Amun" designated the vineyards of the cattle territory, but the Land of the Dead, or The Beyond, became known as "AMENT (I) (A) or (ET)" "Ament" and "Amenti" were also common designations for the general Western desert regions of Egypt, including the region of the oases and the Libyan territory. The designation "Amenti" (Uya-Menti) was used as a form of prototypic reference for such people designated at a later date by the Greeks as Mareotes, Mareotis,

Mareias, and Mares, as well as the oasis dwellers listed later in this section. The names just cited were used for populations residing in the vicinity of Lake Moeris (Fayum region "Ta-She, or Region of the Lakes, also "Uya-Menti ") In some texts, Nopi-Ament are words used for medals which harbor the ram, and those were coins of the Mareotes, the Libyans and Xoites (Xoix, west delta town.) The Osirian Cult of Abydos bore the name of "Khen-Ti-Amen-Tiu."

The fields of salt of what is today Ouadi-en-natroun were called "Secket-Ha-m-Am." The region of nitrium near Lake Moeris was inhabited by people mentioned by the historian Plinus as "Uazuu." One of the local settlements of the time was "Uuza-tep" and the territorial name given as "Ta-Uza-u" (Taouz). The Oasis called by the Greeks "Oasis Ammonis" and called today "Siwa" was referred to as "Secket-Am" (the fields of dates) and also as "Ima-Secket," the field of trees. It was only one of the cultic centers of Amon, and the seat of his famous Oracle. The Oracle of Siwa might well have been at the core of an ancient oral wisdom based on a sophisticated knowledge of the stars, and divination which has been shared by the Dogon and the Yoruba among others. West African people, after all, have alluded to a place of ultimate revelation as being East of the large desert in a place of coolness and waters. Different texts used the term "Am' Aaru," and "Secket-Aaru" for the "Blessed Isles" of the Land of the Beyond, as a region where there was plenty of water and cool breezes, "the place of refrigeration." Modern Amazigh for "shade" is "amalu" and "asklu" We shall see a little further how similar indeed the star knowledge of the early Egyptians and that of the Dogons appear to be.

A full list of the western desert oases is as follows: No ostrich feather in its designation:

1. KENUM, the southern oasis (from KHNUM: Well): a Trading Outpost—Deity: AMON.

Ostrich feathers (i.e.: Libyan) for all the following seven "northern" oases:

2. TSCHETI, also by the name of Zeszes, Djejeti, Djeres-Djeres as Oasis 6, (today El Daklah)—Inner Oasis, main town: Set-Ab (the moon town)—Deity: AMON (Small town near Warzazat in Morocco: "Tishkht" seems to have the same origin as "Secket" or "Tscht": fields, country)
3. TO-AH—TA-AHET—(today Farafrah) the country of cattle—Deities: AMON and HATHOR. (Ha-t-Her, from archaic moon god Ha (fem. form) and Her the Elder, as opposed to Horus the Younger of later Osirian myth,) who was the Archaic Great Cow Goddess, also known as "Mesh-khent."
4. UIT means simply "Oasis." In Amazigh language, "Whyt" or "U-Ayt" meant "the area of irrigation," an enclosure of green space in desert, later used to designate "tribal oasis." "Ayt" today designates tribal affiliation in Modern Amazigh. Deities: Aziri and Her the Elder. The Arabic term for "oasis" which is "Waha" might be of Amazigh origin ("Tawaht"), because, as Hassan Ouzzate stresses, of the presence of two primordial radicals: "w" denoting air, wind, and "h" denoting "inhaling with pleasure," hence the connotation of freshness and coolness where they are particularly appreciated.
5. SECKET-AM, IMA-U or IMA-U-SECKET: 'the fields of dates, of trees" (today "Siwa")—Deity; AMON, Center of Oracle of Amon known throughout North Africa from time immemorial, known for

its many springs of water. The Modern Amazigh word for "water" is "Ma" in its singular form, "AMAN," for "waters." Hassan Ouzzate added to my remarks that "aman" also indicates "security." We have noted earlier the terms 'AMANAR" (Twareg constellation of the East) and 'AMANZAR" as the head of water distribution in the oasis, a term till in use in the south of Morocco.

6. UIT-MEHIT or DJEDES-DJEDES, or ZESZES—The northern oasis El Barayah—Deity: MENU—MENYU. The God MENU/MENYU/MIN was an archaic desert Libyan god, divinity of protection for travel in the desert (see above, "aman" as security) and protector. His name is listed on the Palette of Palermo (Libyc Palette.)
7. SECKET-HA-M-AM—SOHET HE-MENU—"the field of salt"—Deity: MONT. This is what we have identified as one of the most archaic settlements of the area, and it is fitting to underline the importance of these fields of natron and niter in the economy of the nation as well as in the origin of cultic practices, as we shall see. One of the several mysteries of the Book of the Dead, according to previous scholarship, surrounds the terms of "Tehent" (crystal) and "NTR", the origin of which is said to be lost in time and first translated as "god," but later reassessed. Ceremonial references to "Tehent" seem to acquire substantive signification in the context of these fields. For the debate about the central definition of 'NTR," see section below on the innermost shrine.

* * *

The House of the funerary linen strips of mortuary ceremonies of later historic times was called "Ha-Mont." The divinity "Ha" (feminine Hat) is an extremely archaic appellation for the Moon God of the desert, god (dess) of fertility who was incorporated in the pantheon of gods as the protectress of the borders and the throne. The cult of this divinity was superseded by that of Isis of Ptolemaic dynasties, who assumed all of Hathor's attributes in the Isis/Osiris mythology, linked to all mortuary procedures. Hathor is identified as "The Mistress (HQT) of "Am" where date trees grow near her. "There are numerous samples of amulets representing "the girdle of Isis," called "Tit." When used in mortuary rituals, this "Tit" amulet was dipped in a bowl of water filled with "Ankham" flowers and placed upon the corpse. In the Amazigh language, the word "Tit" means both water source or spring, and eye. The Modern Amazigh collective word for waters of all kinds, fresh, salt, mineral, is "AMAN." The Tuaregs of the Air region of Niger have a proverb which laconically sums up the relationship between life and water: 'AMAN, IMAN" that is to say Water is Life or "Water is Soul."

The goddess known by the Greek name of Isis called Hathor in the desert was the original archaic deity NEITH or NIT (variants NET, NUT) of the delta, represented by the hieroglyph of the bee. She, above all, symbolized love and lovemaking: in the mountains of the High Atlas of Morocco, today, the Amazigh word for female genitalia is "Ahttir." She was the patroness of magicians and magical powers, associated with prophecy, sooth-saying and the measurer of the heavens, or of time, and her scribe

was the god TEHUTI (Greek THOTH.) Another association of this divine power was with star knowledge, divination, and mantic powers. The Goddess was identified by her girdle called "TIT," and her constellation in the night-sky was the star "TITIOU." The word for star is "ITRI" or 'TITRI" in Modern Amazigh. Equally noticeable is the star called by the Kel Tamasheq "TATRIT" which is the star announcing dawn, when it rises at about four in the morning in the East during six months of the year. When it appears in the West at nine in the evening during the other six months, it is named "AZAHARA" which also seems a cognate of some archaic Egyptian terms related to 'AZA" "AZIR" "AUSER" and the Modern Tamazirt "TAZZIRI" or full moon.

AMON, MONT, "AMON-HER," MIN, MENU OR MENYU was called "the Hidden One" or the "Eldest of Earth." The residence of this God was the West, the mythological Land of the Dead, "Amenti." Another manifestation of Amon as MENU-HER was depicted as a man with the head of a hawk, wearing an ostrich plume. His distinctive headdress harbored a disk, and he also carried the flail. In his designation of the hawk-headed "HER," his worship was the oldest of all the cults. Here, an anecdote provided by Hassan Ouzzate is most pertinent: in his boyhood in Morocco, he recalls, in a game played among some of the boys by the riverside, they would smear wet shining clay on the face of one of them and they would all cry out "Tin Hiru," ("Tribe of Her") a form of name-calling that was meaningless in itself, and was the only instance of its use. The word "HER" meant "Shiny-faced" and the sacred Hawk-headed divinity was the God of Light or Primal Brilliance. When the Goddess Hathor was called forth at the

most sacred moments of invocation, she was called "HET-HERT HENT-A," that is "The feminine face of the Ancient One, My Lady." Hassan Ouzzate also furnished the following bit of information: in the heart of Morocco, today, there is still a very ancient custom among pastoral people, that of giving a special name to their cows: "Lalla Hen'a," meaning "My darling Lady."

The archaic worship of "the Closer of the Day" or "the setting sun," "TEMU" and that of 'NU" (Primary Watery mass out of which 'NTR" came into being) included the aspect of "KHEMU" ("Potter of humanity") and that of the Pillars of the sky as forms of the same powers. The Modern Amazigh verb "itmma" means "to finish, to end." The Amazigh word "Anu" means "well." The deity known under the name of "TEMU" was also the god known as "RA" or 'NU" As to the God known as "PTAH" (the Opener of the Day) his name in the desert pantheon was that of "NEFER TEMU" (Beautiful Temu.) The word "Ptah" has remained in several Modern Amazigh terms, under the forms of "Fftah," a popular first name among Kabyle Imazighen of Algeria, and in such vernacular expression as "Ya, fftah ya rezzaq" (O Opener, O Generous Provider) used by artisans in the morning when they first open their shops in Morocco. From the Book of the Dead, the description of AMON includes all of these aspects of Ra/Temu/Nu/Ptah: He was, like "HER of the double Horizons," "the Double Truth, the Two Lions, the Old (yesterday) and the New (to-morrow), The Lord of Time."

When the cult of the Sun God Ra took over in Egypt, the identification between the two divinities became known as AMON-RA. The early attributes of

AMON made him a Moon-God. He was the Giver of Breath, the Giver of Life who was associated with the living function of the nostrils. He was the Wind and the Breath of Life, the spiritual essence of all forms of life. The symbol of his spiritual power was the Ram, and he was depicted as a handsome young man, or as a Ram with curled horns. Among his many rituals was a very popular one, involving dancing and feasting in a picnic over tombs, "The Beautiful Feast of the Valley." AMON was the only God to have given birth to himself, and it was stressed that no other god had had that power. If we consider that HER the Ancient was also said to have been the original brilliance of the gods, self created, they seem to both carry this unique trait which would make them identical, and both Amun and Her might stem from the same archaic divinity called "Ha," the Great Libyan Desert God, or "Lord of the West."

Both the crook of the Delta and the flail of the Libyan Desert were emblems of royalty throughout the Dynastic Age. In addition to these emblems, the scepter of power in coronation ceremonies was referred to as "Ames." The word "amass" means "tool" in present-day Amazigh, as noted in the chapter on the Early Hunters of the Nile, together with its importance as an emblem of royalty originating in the western delta. The Crook and the Flail were both attributes of the God Osiris-Andjeti-Aziri. They associated the later Kings with past traditions, and the shepherding aspects of their rulership. In coronation rituals, for centuries, these two ancient symbols dating back to the earliest times of agricultural beginnings of the nation, were placed in the hands of each new king of the Land of Khem before they were led around the walls of their

Capital. A proclamation of Kingship was then pronounced, supposedly emanating from the God Amon himself, as the King was led to the people. The word "AMNZU" in Modern Amazigh refers to anteriority or precocity, In addition, Modern Libyan Amazigh has a word "AMZAR" which means "The First One."

The people of the desert were cattle people, or shepherd tribes, associated with domestic animals. The ancient sacred bull "A'a—nefer" was housed at Erment and was considered the earliest form of MONT, a manifestation of the God Amon. We have already remarked that the son of Hathor/ Meshkhent, was another desert deity mentioned as MENYU on the Libyan stone, and represented as a Warrior Bull God. Various groups of the western desert maintained cultic practices around a "HER of Libya with a striking arm" who was no other than 'HA, Lord of the West." Among these Libyan/ Imazighen groups were the already mentioned Djehemu, the Tehennu, the Timihu, the Meshwesh (Mechaouchs), the Maziques ("Imazighen," variously spelled by different writers as "Maxyes," "Masax," "Mazaces," or "Mazikes" and under Greco-Roman times "Mastites.")

Though located in arid lands, these desert settlements of Imazighen seemed to have provided a great deal of the agricultural products needed for the Land of Khem. Dates, of course, were a staple produce. But numerous texts attest to the quality of wine produced for centuries by the oasis of Barhaya most particularly, hence its name "Zeszes." Today, the Amazigh word for "wine" is "ANZIZ." Apparently a great deal of various seeds, grains and plants also made their way to the people of the Nile. Lists of

birds, grains, and agricultural products from the Fayum, the Delta, and the oases reflect a rich agricultural economy which must be once more noted as existing from pre-dynastic times, and their taxonomy remains "obscure."

The word for a primary product of the delta, honey, was "TAMMNT" which is the very Amazigh word in use today in North Africa for the same substance. Honey was a symbol of resurrection, and the bee, emblem of the Goddess Neith, was used in the hieroglyph designating the King of the United Two Lands, hovering above two hemispheres. Honey was essential to the speaking of truth, and sweet honey cakes were offered in funerary banquets. The bee was strongly associated with the Goddess Neith of the Western Delta archaic cults, and female powers of divination, sooth-saying and oracles. Its representation, which surmounted the symbol of the two United Upper and Lower Egypt, was symbolic of its Libyan archaic origins. There are indications that the Goddess Neith was worshipped throughout North Africa in archaic times, and the fact that even today the Tamazirt word remains TAMMNT, as it was in archaic Egypt, is a remarkable feat of semantic continuity through thousands of years and through thousands of miles of the North African continent.

Under this section on agricultural products, it is fitting to indicate here why prominent "Libyans" were often depicted as "princes." Some scholars have mentioned that they were so named because of their magnificent attire. Their name, as we have seen, was "Hatiu-a'a" ("a'a" being an appellation reserved for masculine identity, "men.") "Hatiu-aa" has been translated as "First Princes of Egypt." A search for other possible related terminology yielded the name

for agricultural domain or "Hatiya," which also was used for "Olive plantation." "Hatiu-aa" were therefore, without a doubt, the wealthy heads of agricultural plantations from the western oases.

Imazighen were also described as "The Shining Ones" or "TEHENNU," represented as warriors bearing ithyphallic shields or ithyphallic warriors. The Egyptian term for "phallus" was "hennen." However, in hieroglyphic religious texts, the phallus was coded as "The Shining One, with a moveable head." We have remarked earlier that this appellation might have referred, in ritual semantics, to the representation of archaic hunters with animal masks. When the defunct declared in funerary texts: "I am Penti, " (Pi-entiu or Pi-intiu meant the House of the First People, and we have seen that "Intiu" were the First people of the Pillars) he added: "I am the heir of the Great Gods . . . Hail Phallus." The expression, "The souls of Pi" has been rendered as "the founders of the nation," and referred to the pre-dynastic kings of Lower Egypt thought to have become celestial beings (Margaret Bunson, Dictionary of Ancient Egypt.)

Two other words attract attention in the context of phallic worship. Both seem to have similar origins. The word "TEKHENNU" meant "Obelisk," the ithyphallic pillars erected with great pomp throughout the land. The other "TEKENNU" was the name of the unique mortuary object and most sacred fetish used for the rituals of the dead. The 'TEKENNU" was made of reeds and other grasses and shaped into the form of a human being without legs or arms. In a later section, the connection between phallic cults, Moon worship, archaic origins, and the mythological foundations of an entire

civilization, will be reviewed. The Museum of Chemtu, in Tunisia, offers two samples of archaic Libyan Obelisks, (Borj Hellal) marked with proto-Berber or Libyco-Berber characters, apparently commonly used in the desert for territorial markers and/or funerary monuments. Another Borj Hellal sample is at the Musee du Louvre in Paris.

References to the richness of oasis life are contained in the expressions "A'am," located near water and blessed with breezes, and "A'aru," paradise lands of the region known as Amenti, the West. There were mythological sites supposed to have been created in primeval times as seats of the gods. The expression "the Time of the Gods" was in use in later historical times as referring to pre-dynastic time with the "seats of the gods" located in those areas. Beliefs developed that the earlier beings of these regions were the "Ka" beings of stellar abode that guided the people of Egypt. It was believed that these beings lived in the night-sky. The falcon or Hawk (Her) was the lord of these mythological abodes. Its representation was that of a bird with wings outstretched in the gesture of the Aza or Ka. His epithets included "princely heir" and he donned the ostrich feather of power and the "sere" (lock of hair on the side). This particular coiffure, a plaited lock of hair on one side, became the hair fashion for the Priests of Amon. All Libyans, however, were generally represented by the sign of an ostrich feather and plaited hair on the side in dynastic iconography.

Amon was considered the actual physical progenitor of all the Kings. The first King of the First Dynasty, who followed the rule of the one hundred or so various Libyan rulers, was named "A'a." The great overlords that came to rule over the various districts

of nomes of Egypt were given the title of "Heri-tep-a'a." The highest priestly offices in the hierarchy of temples carried the titles of "Heri-Shesheta" or "Kheri-shesheta," as heads of the Great Mystery. They wore a distinguishing set of refinery made of the finest linen. Today, in modern Amazigh, "woven fabric" is designated by the term "AZETTA." These High Priests guarded the Mystery of the Djed, the Pillar of Eternity. The Great Mystery of these temples was the icon of the Hawk (Ha/Hor/Her/ landing on the Djed/Sed/Shed/Zed) with wings raised in an ark (Aza.) The state of being venerated was called "AMAZ," and "TAMAZ," and, in the Papyrus of Ani "AMAZIT" has been previously transcribed as "those who adore." In Libyan Amazigh today, we have already noted the word "AMZAR" which means "the first one."

In addition to the already mentioned various Modern Amazigh terms related to this family of meanings, we must ad the very name for Amazigh territory "TAMAZGHA, and 'TAMAZIRT," (which would mean Land of the Blessed Ones, or Blessed Land,) the Amazigh language "TAMAZIGHT," (if the root "igh" is related to Modern Amazigh "ighs," a term used to indicate descendance and lineage, it would then be the equivalent to the "venerated lineage—feminine,") and that of full moon 'TAMAYURT.' Another Modern Tamazirt name curiously belongs to this family, that of beard or "TAMART." However, it makes great sense, as all descriptions of early Imazighen included the particularity of a beard, and that the Priests of AMON wore "sacred" beards. The link to the Holy Rulers of archaic times was symbolized by a fake beard worn by dynastic kings. Though today few Imazighen actually wear beards, the archaic

term used to designate "the venerated bearded ones" remained in the vocabulary until today as "beard."

The hieroglyph of the Great Bear (MAZTI, "venerated star" also called "MESHKHETIU" or stars of the Mesh (Amazigh people) was also the name for the Double Lion of the entrance to the realm of Feminine Wisdom (Hall of Nit or MAAT) and the land of dreams. Lions were called "MAAU." In Modern Amazigh, the singular of lion is "IZMN" and the plural for lions is 'IZMAUN." An interesting correspondence exists in this family of terms, as the modern Amazigh word "AZMZ" (Pl. "IZMAZ") indicates a long period of time such as an epoch, an era. The inner sanctuary of the temple of Wisdom, the Hall of MAATI, was guarded by the two Lions "MAAU-TAUI" ("The Lion of Yesterday and the Lion of Tomorrow.") It was "the place where all the gods and goddesses are found."

There was another form of entitlement, or chiefdom, which was used quite frequently for Heads of Sanctuaries, or various Offices attached to temple worship, such as the Funerary Jewelry Workshops. This term is variously translated as "Haq" (fem. "Haqt"), or "Agh." It designated a "Master" of a group, profession, workshop of highly skilled workers in metallurgy, and seemed to have been extended to designate a status of nobility, which it must have carried from its origins. Lord so-and-so or Lady so-and-so was "Haq" and "Haqt." When a god or goddess was situated in a shrine, for instance, he/she was often designated as "Master" (Haq) or "Mistress" (Haqt) of the sanctuary, or the site. There was a certain god "Haqes" in the western Delta, patron of fishermen and bird-catchers. One of the most ancient

local uses of the term is listed for the dwellers of the Mountain of Salt in the Fayum as "Haq of the Fields of Salt." (From the Papyrus of Sinehe: "The dwellers of the Salt Oasis were governed by chiefs called the "Haq of the Salted Fields.") Other variants of the word "haq" are cited by H. Brugsch (1879) as "Hemaq," "Hemagh," with translation of "leader, chief, head of." Also "hemaq," "master of the site."

This term can be directly related to Saharan culture. The name given to the people of the Sahara, the Tuaregs, is not a name they attributed to themselves (just as "Berbers" was tagged on Imazighen people of North Africa by Greeks and Romans) These people call themselves Imuzagh, Imuzag, Amashaq or Amazagh, and their language is Tamachaq. They are "nobles," or "free people" as opposed to the workers they employed for centuries to attend to various tasks, and in particular the work of metallurgy. Their distinctive status is marked by the same suffix "Haq" or "Hagh." There is a clear continuity of meaning between the status of Imushaq of the desert of the Sahara, and the Chiefdom title of "Haq" in Egyptian nomenclature which persisted from early desert origins through the entire span of a civilization. This term must have had its origin in the Libyan/Saharan cultural complex, and is therefore a substantial marker of Amazigh influence on the Egyptian language and social structure. Chafik writes: "Among the Tuareg tribes in the Sahara, the phonetic sound "z" is rendered with an "h" or a "sh" or else a "j," according to local dialects, hence the terms "Amahagh" in the Algerian Sahara, "Amashaq" in the Malian Sahara, and "Amajagh" in the Niger Sahara." Hence, from the words 'TAMAZ" (the venerated and the state of being blessed, "the holy

ancestors") and the suffix "Aq" (ruler), we come to the designation "AMAZAQ" still carried by the Imazighen of the Sahara, Niger and Mali, THE 'IMUZAGH, AMAZAGH, IMAZAGH," the Holy Rulers or First Princes of Egypt, and their language known today as 'TAMASHAQ."

In addition to this already transparent relation, I would like to furnish Hassan Ouzzate's commentary on this term. He indicated that the notions of higher position, chiefdom, leadership or high command are attached to the root "mghr" in North African Tamazirt, in such words as "Timmughra" (Chieftain), "Tamghart" (Lady of high family) and the word "Amuqran," Senior. The title "tamghart" given as "lady" in this list is the feminine aspect of the title of "Amghar" (chief with a tuft of grass) given to the Head Warrior of the already mentioned Atlas ritual.

Professor Mohammed Chafik also indicated that a structural element of Amazigh culture is its emphasis on legitimacy due to pedigree, clan or ethnicity, not land or country, an element that is often not understood outside North Africa. The whole civilization of Egypt was in fact built on the foundations of an earlier age, genealogical or hereditary descendance from "The Time of the Gods," and through ritual practice built around early beliefs and customs. It has been said that all of the salient features of Egypt were already in place and complete by the time of the First Dynasty or that every aspect of Egyptian knowledge seems to have been already present in its foundation, giving to Egyptian civilization a specific character, that of a constant elaboration of its ancestral legacy. This aspect which is so evident in the religious beliefs and practices under scrutiny seems also to be apparent in the social

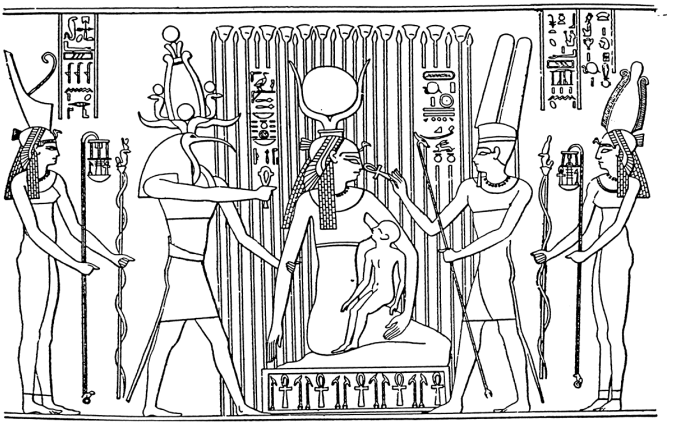
structure. The entire vocabulary reflects the practice of showing the original archaic animal symbolism or clan emblems for each particular site, maintaining its original identity, and certainly the royal lineage seemed to have put great emphasis on origins from mythological beginnings.

The term "PAUT" was used to refer to a) the primeval matter of life, the origin of all life (nitrogen, modern chemistry has established, constitutes seventy per cent of all forms of life); b) the original company of the gods, or The Great Ennead of gods; c) Clans, Tribes, Ancient Ones, Ancestors; and d) the full cycle of the Moon, indicated by the crescent encompassed by the full disk, over the ark of the horizon. This series of terms could be synthesized into an understanding which would read the origin of all divine forms in the substance of natron in the region of the Great Salt marshes and the Fayum, and the initial nine (sometimes one or two more are indicated) clans or tribes of origin. Both patriarchal and matriarchal descent seemed to have been the norm. The emphasis on the "Balance" of all life (Maat principle) and the place of The Ladder or Staircase and The Scale in the architecture and symbolism of the Beyond reveal the importance given by these people to hierarchy, symmetry and harmony of all things. Illustration No. 8 contains the principles and rulers of all forms. It depicts Neith, Mother of Wisdom, nursing the man-child in the presence of the gods. In this work of art, all mathematical and organizing principles were included: the principle of symmetry, the principle of opposites, the principle of inversion, the concepts of duality, triplicity, quadruplicity, and of the double means necessary to reconcile the two terms of opposite sets. The central mother and child

figure also depicts the squaring of the circle and "five as the center of four" as she and the nursing figure are seated on a square pedestal. The crucial concept of "volume" is also included in this remarkable mathematical rendition, as the six figures are the six dimensions necessary for geometry in space. The principle of rotation in three-dimensional space (processes in time and space) yields in modern physics a dynamic structural group of sixteen elements or six sets of five, each member being associated in conjugate pairs, that is three independent planes of rotation in three dimensional aspects. The composition of this scene contains all of these geometrical notions.

The voyage through the Underworld is at the same time, in inverted form, the recounting of the tale of descent from the divine ancestors. "Verily, my forms are inverted," is the Truth revealed in the Underworld. If "ascent" to the "KA's" is depicted in its iconography, it would imply "descent" from the 'KA'S" on earth.

A very important indicium to the matriarchal aspect of descent is given by the formulae which accompany the dead on their return to origins, the "NET" spells, placing the entire procedure in the realm of "NEITH," the original Libyan Goddess of the Delta. The substance used in these procedures, for embalming and later mummification was natron, which was then usually called "NET-DJERYT," (Stone of Neith) as opposed to "hesmen," a specific quality of salt taking its name from a local deity. Then, we have the term "NET-DJER" which designated the pennant displaying specific origins, or "clan" of the gods. The ultimate word of reverence to the supreme



Law of Ma-aa-aa-at, from "Egyptian Religion," Sir Budge, E. A. Willis (1997)

divinity in the final Hall of Reckoning was "NEBT-ER-DJER:" translated as "The Queen of the Gods." It could quite readily be rendered as "Mistress" (NEBT) of the Stone "DJERYT' or "DJER", or again, because of its clear reference to the natron of funeral rites, "Queen of Natron." Later, in the final chapter of this essay, we will come to the ultimate expression of veneration of "NET-DJER," which has created some controversy among scholars, and seemed to embody the combination of the feminine archaic NIT with the masculine form "ANDJERI" which was the archaic name of AUSER/OSIRIS.

In addition, we shall see how the whole of Egypt was divided into thirty six "nomes" each corresponding to a constellation, giving these nomes a spiritual and personified character or pedigree: we have already mentioned that stars represented the Enlightened Dead Ancestors who "had gone to their Kas." Here, in a similar fashion, we can investigate another family of terms. 'KA" in sacred hieroglyphics, is a conjunction of arms raised in adoration, phallus and bull, and yet scholars have translated this hieroglyphic simply as "bull," ignoring the composite expression (three-part) of this sentence invoking the gesture of the arms as an act occurring in conjunction with "Cow" and "phallus." The term, which has been translated as "Bull of his Mother", is "KA-MUT-F." It could also be interpreted, if we indeed accept an exact transcription of terms, as "In adoration of (KA) "the bull" 's "phallus," or yet indeed in its dual aspect "adoration of the horns of the cow" (phallus/horns characters rendered by "hennu" (sing.) as phallus, and "henni" (plural) as horns.) The word "SE-KAUT' meant, "to plough the earth." The term "KAUIT" was the collective term for cattle, cattle people,

people of the KA, that is to say, "the cattle herders and those who plough the earth." The expression "KA-T'AI-KAUIT" has been previously rendered by the sentence: "Bull making the kine to be fruitful."

TEHUTI, TIME, AND THE WISDOM OF THE STARS

The family of terms primary to this section includes "THEKH" (The Ibis bird), "THES" (to measure, to weigh), "THEHU" (The Moon,) THEHUTI, the God of Wisdom, of writing, measurement, arts and sciences, (Thoth through the Greek pronunciation), as well as the "obscure" but fascinating word "THEHENT" for crystal, appearing a number of times in The Book of the Dead. It also appears as "UAT THEHENT," green crystal, and in the expression "I have made the way, I have traveled, I have arrived at those who live in their caverns, guarding the house of Osiris," "THENTIA-TEP-HETU-SEN," as the beings who are (at peace) in caverns of crystal. The latter two expressions seem to refer to crystal beings of wisdom, or worship/ wisdom of beings in such

caverns. These beings (Tentiu) are etymologically very close to the INTIU, the People of the Pillar. The expression "INTIUNEN" of the Papyrus of Ani has been previously translated as "that which is and that which shall be, the eternal ones." Both "INTIU" and "INTIUNEN" are recognizable Amazigh forms: (i.e. "antiw" (masc. Sing.), "tantiwt" (fem. Sing), "Intiwn" (masc. Pl.) and "tintiwn" (fem. Pl.) In the same family of terms, we find "A-TIU" (Princes), 'SE-TI" "SE-THES" or 'SE-THEN" (Pillars) and the word "SET" (star in fire or of fire, that is "fire-star," crystal.) It is useful to recall here that natron or nitrum form in caverns or places where the light does not penetrate, in the form of iridescent crystals. We will see how some recent findings in North African caverns appear to relate to these phenomena.

Agricultural communities have two essential needs: they need water, and they need to rely on a recurrence of seasons and a calendar. They need to keep time. The whole of Egyptian agriculture depended upon the annual rise and flood of the Nile, and agricultural communities worked according to a lunar calendar of alternative 29 and 30 days, according to some, twelve months of thirty days according to others, while another calendar used for civil purposes involved 360 days and five supplementary days dedicated to the birth of the gods. A third calendar of 365 days and a fourth (the same as the one used today by the western world) was based upon the cycle of return of the star Sirius (Dog star.) No one, it seems, has attempted to elucidate the relationship between these three calendars. It is evident though that the date of the establishment of the "Sothic" Egyptian calendar (circa 4,240 BC) presupposes a very sophisticated astronomical knowledge.

It corresponds to an exact cycle of fifty years of lunation, and it is identical to the cyclical time upon which the astronomical knowledge of the Dogons of Africa is also built.

There are strong indices correlating the ancient wisdom of the Yoruba and Dogons (and their oracle practices) with the area of Siwa, but such exploration would necessitate a further area of research and does not seem possible in the context of this study. Suffice it to say at this time that the initiates of such areas refer to the Seat of Truth as a water source East of the Great Desert, where the word of truth is spoken in the oracle of a date palm tree, a place where sixteen dates, with sixteen eyes fell into sixteen holes. Dr. Hassan Ouzzate reads here: "eyes" or "water sources," identical word "Tit" in Amazigh, and their holes, springs, i.e. "the region of many waterholes or water springs," which the Oasis of Siwa is known to be, with its multitudinous sources of mineral waters (see below, Tamazirt word for Dog Star is "TAZAIT," the palm-trees.) This statement, I realize, would need a lengthy elaboration, which would belong to an entirely different order of language, thought, and symbolic interpretation. As it stands, however, it appears to give a common source to the famous archaic oracle of Siwa, and the equally archaic oracle and divination system of the West African Dogon.

From Marcel Griaule's reports on the creation story of the Dogon, it appears that the starting point of creation among them is assigned to the star which revolves around Sirius (Dog Star.) Griaule named it the Digitaria star. It is called "polo" star by the Dogon in reference to a tiny grain, and is regarded by these African people as the germ of all things, upholding

all creation in space. They consider it the smallest and heaviest of stars (modern physics has established it as an incredibly dense dwarf star) and its orbit is for them at the center of the world. Their belief is that without its movement, no other star could revolve. The Dogon celebrate a Great Festival of Sigui every sixty years, which some scholars have already compared to a somewhat similar Osirian cycle of renewal. The Nilotic people called Sirius "The Great Provider" and "the Great Measure." In Modern Tamazirt, it is called "TAZAIT," which means "The Palms, the Oasis."

For the Dogon, the triple principle of creation is regulated by the trajectory of the dwarf star around Sirius. The Nilotic people gave each of their gods three forms or principles, always repeated thrice in hieroglyphs for their names or iconography. Thus, the "Paut" (Cycle of the Gods) and the "NETERU" were represented by the hieroglyph of twenty-seven pennants, three times the number of nine primary 'gods' or "clans." The single divinity 'NTR' was represented by the symbol of three pennants.

The Dogon have four kinds of calendars, a solar calendar, a lunar calendar for agrarian purposes, and a Sirius calendar, the fourth being a Venus calendar. The Nilotic people used a lunar calendar for agrarian purposes, a solar calendar for civic purposes, and a third priestly calendar based on constellations for the reckoning of great ceremonies and festivals.

The civic structure of the land was a division into thirty-six sectors or "nomes," corresponding to the same divisions of the night-skies, each of ten degrees. Each section of the night-sky (and each "nome") was named after an ancestral being "gone to his or ka," and each section of the territory was assigned the

name of this section. It was literally "on earth, as it is in heaven. "All construction followed rules of astronomical configurations, with the help of an astral gauge called "MERKHET." The constellation of the Great Bear was named "MESHKHETIU," and the instrument of Anubis, used to open the mouth of the defunct in funeral ceremony, went by the name of "MESHKHET," Both roots "MER" and "MES" might well refer to the people of the Lake Meris, and/or the MESHWESH, tribes of Imazighen. The divinity of Anubish, represented with the head of a jackal, presided over life and death, and the rite of opening of the mouth of the defunct in the hereafter. Jackal headed figures are abundant in rock art throughout North Africa, and the people of the oasis of Siwa today, in Egypt, still call the reeds ANNOBISH. The region of the hereafter was the region of the reeds.

The difficulties of deciphering the relationship between the significance of Amon, the various calendars of the Nilotic people, the Osirian Moon cycle, and measurements and weights which constituted the body of knowledge of the people the Greeks called the Egyptians is due to the linear mode of written languages and logical thought. In reality all these concepts form a woven tapestry of criss-crossed threads. Further difficulties are due to centuries of interpretation by people not familiar with North African traditions, and, in the case of some scribes who transcribed the archaic myths from century to century, the inability to fully comprehend what they were copying, as noted by some scholars. A lot of the information we have inherited is corrupted. The first imperative in this research, it

must be repeated, was to keep to the essential and the most archaic.

Sorting through the complex inheritance of terms and establishing the validity of their spelling and variants is a very arduous process, which implies the ever-present threat of omission of some key element. The limitation of our essential remarks must be once more underlined.

Let us proceed with a few essential understandings. We know that the god Amon was a Libyan god meaning "the Hidden One," the god of the setting sun, and the gate to the realm of night and the Moon, the Double Lion of Time, the eternal truth whose feminine form was the Lady of Amenhet, to whom the ultimate veneration belonged in her eternal mansion described in the final passages of the Book of the Dead. Amon was indeed entitled "the Disk of the Moon." Among his many other attributes, we find: "the Holy form, the lord of space, the lord of the form of Khepera" (the regenerating principle of the beetle.) When he came into being, nothing existed except himself. He is the Lord of Time, the aged one, the Being who cannot be known, and he is more hidden than all the gods . . . " The God Asiri was also a pre-dynastic entity, representing the sun after it is set, and also identified with the moon. His heart was in the mountain of Ament. He was the Lord of the Tu-at, the beyond, or "Du-Ament," with the previously noted linguistic allophones "d" and "t."

The "Tu-at" was divided into twelve regions according to the twelve hours of the night. The Beyond was alternately called "Secket-Aaru" or "Amaaru," the Field of Reeds, the domain of the Libyan Goddess Neith, whose other aspect was Hathor.

There were two sets of horns in the archaic cults of the area: a set of cow horns (Amen/Hathor/Her) associated with divinities of the oases of the desert and the Fayum, and ram horns associated with the ithyphallic cults of the region of the delta which seems to have given rise to the entire mythology of Osiris, the recollection of an archaic Paradise Land, and the regions of the West. The many prayers for the dead often mixed the two power forms: "Let me eat my food under the sycamore trees of my lady Hathor and let my time be among the divine beings who have alighted thereon. Let me have the power to order my own fields in Djedu (Dadu)." To Neith, the deceased addressed the words: "O Neith, I have entered into thee and I have reckoned up my harvest and I go forward to Uaz (Wadjet—Uadjet.) The Goddess Ta-Nit, wearing the horns of the cow, plumes and ostrich feather signaling her Libyan origin was also linked to the Star Sothis, and Heri-Ur dwelling in darkness (the light dwelling in darkness.) Her-Hur is also called "Her of the two suns, or Her of the two Horizons, and resides in the "Set-Suteh" region of the star map. His star name is "SUTI." Illustration No. 9 shows this family of aspects, capturing in the same drawing the Goddess Nit, her starry sky and the phases of the moon, and the Full Disk containing the two aspects of Her-Hur, the desert god "with a strong arm" shadowed by the seated figure signaling silence with a finger to the mouth, the greater cycle of time based on the revolution of the double star.

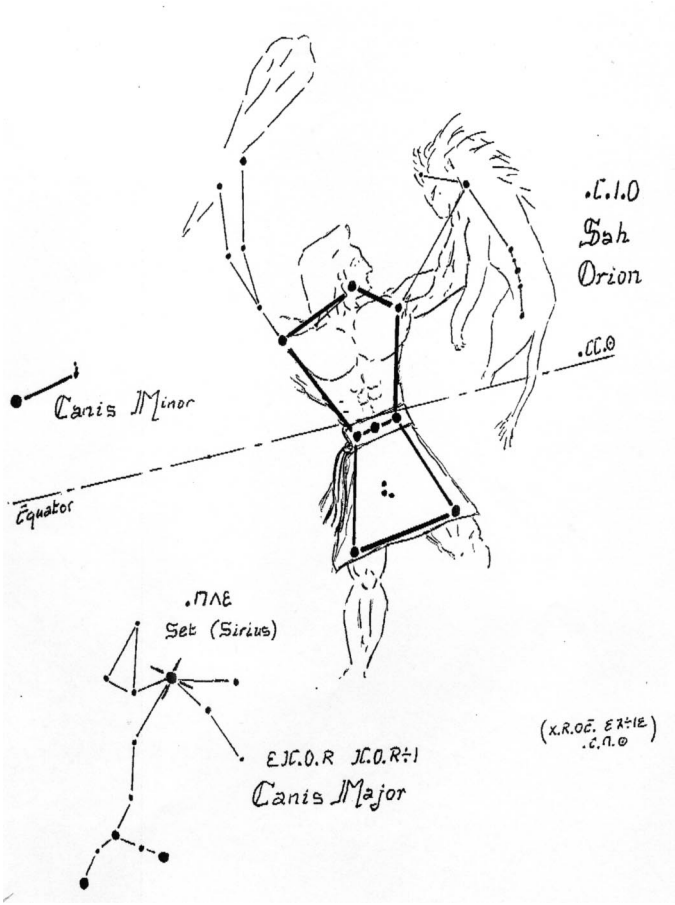
Before examining the myth cycle which took over the land, with the age of mummification and all the rituals centered around it, let us look at the recorder of all knowledge himself, the God Tehuti. He held

the tablets of writing and was the patron of scribes and all knowledge, of the oral traditions of the cattle people whose goddess in its Cow form was Hathor, and "Maat" was his companion. He was also the God of the people called "Rekhyt," for whom the designation was evidently tribal, as opposed to another word designating people in general. Oral traditions became recorded in a written form, as a form of countryside religion was transformed into a religion of the cities: the early forms of later cults were the religion of an agricultural population. Ceremonies, Festivals, and Great Temple Days were based upon beliefs of the nomadic shepherd tribes in Andjeti, and anchored in the domain of the Libyan goddess Neith, goddess of the hunt, and of weaving, Mistress of the land of flax and papyrus, of music and songs, of the sistrum, of the sycamore trees, and of the western delta. This same goddess was worshipped under the name of Nut, the star-strewn body of the night heaven, spreading her canopy over the earth. In her resided all star knowledge.

In the book of the Dead, one of the questions to the defunct on his way to the stars involved Tehuti. He was asked "what is the god that dwelleth in his hour?" and the deceased replies "Maau-Taui" is his name." Question: "And who is Maau-Taui?" Response: "He is Tehuti" The term "MAAU-TAUI" actually meant the two Lions, the one who stood for yesterday, and the one who stood for tomorrow. In the shrine preceding the final Hall of Double Truth, stood the God Asir, BEARDED, and wearing the crown of Lower Egypt. The roof of his shrine was surmounted by a Hawk's head and halo (HER, the Light, or Brilliance of Light.) He held the crook, scepter, and flail, emblems of royalty, peace, and

dominion. The defunct so expressed himself at this point: "I have entered the uncultivated, arid lands where no herb or grass grows, "the place of secret and hidden things," where 'THE HOLY RULERS OF THE PILLARS ARE IN THE FORM OF SHINING ONES." There are caverns situated in Desert Mountains where stalagmites and stalactites of iridescent crystal (niter, natron, and saltpeter) ooze a salted milky substance. The "Libyan" warriors were described, until late in Egyptian history, as harboring ithyphallic shields and those warriors were called "TEHENNU." "The Shining Ones," with translation notes indicating translucent or iridescent alabaster color, which would be the very aspect of such crystal pillars in caverns.

Since we already know that the male organ was referred to as both "hennen" (pl. "hennu") the physical organ, and "The Shining One with a moveable head" in sacred language, the correlation between the "Holy rulers of the Pillars in the form of Shining Ones," the Tehennu people of the western desert, and the worship indicated at the core of the ritual, in the innermost sanctuary, that of the Phallus, gives us an irrefutable evidence of the archaic nature of the "Egyptian" religion, and of its Amazigh origins. In the northern region of Morocco, recent findings located a cavern where thousands of archaic phallic cult objects were accumulated, denoting worship over centuries. Also, not very far from this mountainous region, in the northern Plain of the Gharb where salted springs exist, there are caverns where devotees have for centuries congregated for acts of worship consisting of sucking the salty milky mixture exuded by crystal pillars. These places also hold healing powers because of their mineral waters.



Drawing by Tufiq Iheddaden Mostefaoui

The substance called "natron" is still today chewed by Tuaregs of Niger. The substance is known to modern chemistry and medicine, as it is the base of what we know today as "laughing gas." Absorbed at a certain pressure (seven times the normal atmospheric pressure) and in a certain dose, it provokes total elation and exhilaration. It also can become self-combustible. An overdose of this substance can be lethal. It was no doubt known to the most remote antiquity to the Pillar People of the Nile, who have left us evidence on rock art of the pleasure state associated with it, KA/AZA: in hieroglyphic transcription, the symbol became equivalent to "extreme abandon, elation, exhilaration," hence perhaps "trance."

The very word 'NTR" has generated a lot of controversy. When it was first translated in the nineteenth century, scholars translated it by "God," "the First God" with the term NETERU as the gods. Later, corrections were brought to those early translations, when E. De Rouge, for instance, realized that it actually meant "strong, potent" and he connected this word to the idea of renewal and renovation. While translators have applied the same transcription of "underworld" for both the term "TUAT" and 'NETER-SERT," it would seem more appropriate to translate the second term as "Land or fields of Neter" with both its connotations of "Net-Djeryt" (Natron) and "Net-Djer" (House Pennant.) This would quite clearly explain why the hieroglyph for Pennant was a mast surmounted by a flag identified as "Net-Djer" a term also used to define the concept of all potent and powerful, or "sacred." We must not forget that the original archaic name of Osiris was "AN-DJERI," the Libyan primal divinity of the mysterious power

of growth and self-regeneration or renewal of vegetative processes. The expression "NET-DJER" united the earliest masculine and feminine forms of the Libyan divinities, NEITH and ANDJERI, the house of origins, ancestral clan and "sacred" progenitors of the nation.

THE INNERMOST SHRINE

A shrine guarded the entry to the HALL OF THE MAATI, represented by the following phrase: "Rekhyt (tribal people)-menti-(of the west)-f-(hers)-em (water sign and feminine sign) Maat (truth, rectitude. rightness, ultimate law.) While prayers for the dead were conducted, the voyage of the deceased was accompanied by funeral ceremonies which included a symbolic pilgrimage to the sacred cities of the Delta, the aquatic world of the primordial era, and the sacrifice of a bull. Dancers called "MU-U," representing ancient spirits, and dressed like people of archaic delta times, that is in short loincloths and tall reed head-dresses, would emerge from a reed hut to perform a ritual dance. Songs, dances, and ritual drunkenness were called "Hathor's or Neith's Love Feast." Scholars have neglected the dimension of mind-altering substances in the religious life of

these people. We have already considered the possible origins of the state of elation of the devotees of Asir. The texts of the Book of the Dead has one reference to "rert," translated as "drugs," without any specific comment on the sudden appearance of drugs in ceremonial use. Somewhat misleading, I believe, is the repeated E. A. Wallis Budge translation of "cakes of saffron" for cakes of "TEHENT." We have already seen how the word "tehent" means crystal. Why would it be translated as "saffron" as well, unless in reference to their color? This became a puzzling coincidence until I realized, after learning that Tuaregs of the Air Mountains of Niger still chew natron today, that part of the offerings involved in the funerary rituals might be cakes of natron.

Attention must be brought to the passage of the Book of the Dead, where "drugs" are mentioned. It reads in part: "Saffron (TEHENT) cakes have been brought in Tanenet by Andjeri. The saffron (TEHENT) cakes in Tanenet are heaven and earth, the eyes of "HER " . . . "TEMU" built thy house, and the two-fold Lion-God has founded thy habitation .Lo! Drugs are brought, and "HER" purifieth and "SET" strengthened, and "SET" purifieth and "HER "strengthened (or "vice-versa")." This passage becomes clearer somewhere further when it is mentioned that one of the eyes of "HER" was the Lake of Natron (used in cleansing and purification), and the other was the Lake of Nitre (by deduction, used in "strengthening," hence "NTR": a strong, potent substance.) Also, further, we come across the revelation of the secret of forms: "Verily, my forms are inverted." As an illustration of this theophany, one could visualize the sign of the Tao, for instance, where the light contains a seed of darkness, and the

darkness includes light. The description of the eyes of "HER" contains this inversion and the centrality of all understanding, the principle of Brilliance in the darkness, a great spiritual mystery indeed.

In their journey towards the ultimate truth of the hall of the double "Maati" ("MA-A'A-AT") which contained the names of all the gods, the deceased addressed these gods collectively as "mothers." "Mothers" in Western Africa geomancy has the meaning of primary matrices, which generate daughters, nephews, two witness figures or "TESTES," resulting in a final judge figure, the index, each term being associated with astrological symbols in the oracle readings. The greeting form finally became: "Hail, ye gods, you mothers, who are above the earth, who are in the underworld, and in the house of Auser." The deceased was called "Sah (flesh)-i (of)-mut (mother)-f (his)." The word "season" was designated as "UN-MUT," (hieroglyph "UN' hare and water/serpent/heart/feminine symbol/star) The word "UN-NUT" (star, hare, water, pottery, Lower Egypt, sun) meant "the hours." (Cf. "UN-TI" as the bearer of stars preceding the traveler into the Beyond, translated as "The Double Horizon")

The word "Ma-u" meant isle, domain situated near water, river, or source, and the term "Her-Maat" meant "The Voice of Truth." It is the voice that was needed to approach the divinities meeting the deceased along the way to eternity, the voice which respected the right names of things, as they existed in archaic times. There was a definite way to the approach of the ultimate divinity, a certain tone of voice. The principle of "Maat," rightness, morality, law, was the companion of the god Tehuti who was

the god of magic, medicine, the arts and sciences. He derived his knowledge from the spirits of dog-headed baboons, who indeed appear in funerary scenes as his companions, his inspirers. The same dog-headed baboons were figures who stood around the Djed in a gesture of adoration, the AZA or THE KA. They were symbolic representations of the old ones, ("Hedjeru" or "Wedjeru") having the "million years old" ("HEH"), wisdom imparted to the initiates of the dream state. The god of the scribes and holder of the tablets of writing obtained his inspiration from dream-time or trance experience which allowed special communication with ancestors and beings (KA'S) who venerated ("AZA") the Pillar that upheld the roof of the house. With him were also associated poetry, rhythms, music and songs, knowledge of the stars, and the measurement of time, space, volume, and weights.

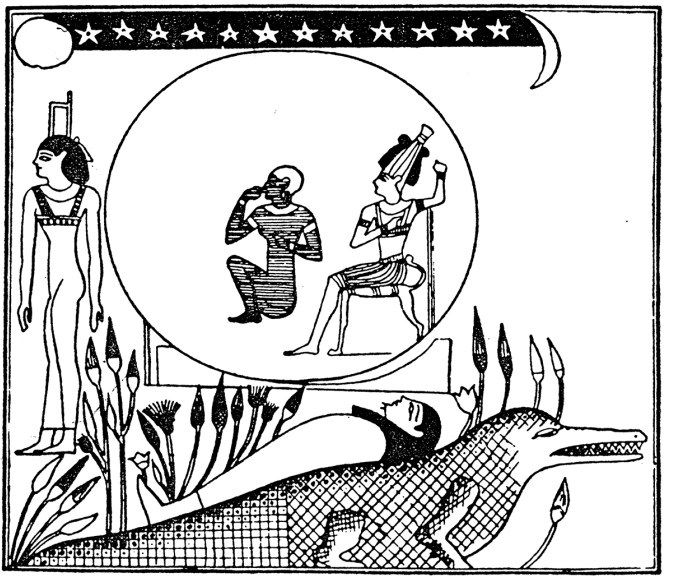
The star of the break of day was associated with the Baboons. The word for this star was UBEN. The very sacred pyramid symbol with rays of the sun found in burial chambers of the pyramids was referred as "BEN-BEN," while the term for those Baboons in the act of adoration (See last illustration, Adoration of the Djed Pillar) was BEN-TET. Since their role of archaic wisdom is prominent in the myth and funerary rites under scrutiny, it is most illuminating to pause on certain descriptions of the Book of the Dead concerning the Baboons of daybreak. The term "UBEN" is represented by the animal figure of a hare ("UN"), feminine sign, pottery, water, and serpent. The "hare" god is part of the iconography of the western delta in general. It is also part of the iconography related to the name of the Baboons. And these baboons are called "hedjeru" or "wedjeru," terms

relating them to the Djed Pillar of eternity and the house of Wadjet, the archaic house of the goddess Nit. They are described as the animal representations of the two forms of the goddess as Isis (AUSET) and Nephtis (NEBT-HET). Here is what is written in The Book of the Dead: there is a prayer accompanying the giving of plumes to the defunct to decorate and protect his head. These two plumes of protection are called "SUTI." "The plumes on his head are AUSET and NEBT-HET. These plumes will furnish the protection for his head, which he needs. "

The fear of loss of head, and the protection needed for the head is symbolized by the two plumes of the goddesses of the desert, "HET" a feminine form of "HA" Moon God of the desert, and "AUSET" the feminine form of the archaic Vegetation God of the Delta, seem to refer perhaps to preceding archaic funeral practices where the head was separated from the body, as testified by archaeological data from very archaic remains found in the region. The people who learned to embalm their dead for eternity paid special attention to the head of the defunct, so that it would not be separated from the body.

There is a strong affinity between the archaic worship of the Sun at it rises, denoted by the term "UBEN" in Egyptian ("the light that arises,") the act of adoration of the sun as it rises over the horizon represented by the "BEN-TET" and the traditional Amazigh Festival of "BENNAYU," which has persisted through the ages and is still observed today among Imazighen of North Africa.

This observation is also related to astronomical phenomena, according to Dr. Tufiq Iheddaden Mostefaoui, a Kabyle scholar and astrophysicist



Myth of Auser, from "Egyptian Religion," Sir Budge, E. A. Wallis (1997)

presently at work at the University of Athens, Georgia, who furnished the following comments on the celebration of "BEN-AYU" among the people of Kabylia, Algeria:

First, he noted, the word "UBEN" might be directly affiliated to the Tamazirt word "IBAN," which means: obvious, rendered clear and visible, expressed or made explicit. In addition to the direct semantic connection, there is a convincing argument to relate the Amazigh Festival of "BENNAYU," which is a Winter Celebration of the New Year, occurring on the shortest day of the year, and the worship of the Sun at it rises among Egyptians, known as "UBEN, " and represented by the Pillar "Tet" and the Baboons under the expression "BEN-TET." This important Festival is the equivalent to that of Christmas in the Christian calendar, a celebration that has its origins in Nordic pagan festivals.

The Annual Festival of "BENNAYU" is different from the agricultural festivals among the Imazighen, Dr. Mostefaoui explains, as it celebrates the return of the sun, the light and heat. Its principal symbol is that of the Torch. Torches are carried to announce the "coming out" of the Sun, and the expression "IBAN" is used to signify "It becomes visible, it is Manifest."

It is during this Festival of "BENNAYU" that Amazigh women are consulted as an oracle for their predictions and instructions concerning the future, particularly their ritual interdictions and prescriptions around the various rites of fertility, planting, and harvesting.

It is recognized among scholars that ancient documents verify the fact that the original people of North Africa were worshippers of the Sun. Today,

among Imazighen of North Africa, the Festival of "BENNAYU" perpetuates an archaic tradition which is directly linked, by meaning as well as semantic roots, to the archaic Egyptian worship contained in the terms "UBEN" and the sacred gesture of adoration of 'BEN-TET" (see last illustration, Adoration of the Djed.)

We might reconsider the forms of keeping time through the lunar, solar, and Sothic calendars. The agricultural calendar or lunar calendar was the earliest measure of time. We know this through the myth that has come to us, the oldest myth of the Nilotic people, the myth of Auser. The myth gives an explanation of the relationship between the lunar calendar and the solar one, showing how the later solar calendar of 365 days and a fraction correlated to the archaic lunar calendar of 360 days. Auser's disappearance, and the scattering of his fourteen parts through the regions of the territory are shown in the game which Tehuti plays with the Moon winning from her one seventieth of each of her month, and collecting them together to form the five days of the solar calendar which consisted of 360 days (the lunar calendar) plus five days set aside for the birth of the gods, constituting the "Epact" or superadded days. The myth of Auser tells us that all his parts were collected by the mourning (grieving Moon goddess), fourteen in number. The archaic moon god was deprived of his potency in the transfer of archaic time reckoning (moon time) to the civic solar time (sun time), and the crafty Tehuti, the measurer, shows us how that was done. He who was the reckoner of time, was depicted with the scepter of power, the ankh of life, the headdress of horns, the sun disk between the horns shaped as a moon

crescent. He figured out the relationship between the two types of time reckoning. The first measurement of time was done by women, who, through the natural cycle of their menses and the moon, were able to keep a form of time reckoning good enough for agricultural purposes, but apparently needing correction to correspond with the course of the sun. Still associated with the earlier form of time keeping were the names of the seasons, and all forms of dance, song, and merriment of the night or moon-time, the lady of the sistrum, and all that was related to cattle people's traditions (Amun rituals.)

The third calendar was the "Sothic" calendar. The star called Sothis by the Greeks was known to archaic Nilotic people under the name already furnished above, the star named "SUTI," the divine being of Her the Ancient, son of the original Amazigh Goddess of the hunt and weavings Neith which later was also called Hathor and subsequently in the late stages of the mythology became the Isis of the Osirian cycle. The association of time keeping, divination, dreamtime wisdom, the weaving of women and the crossing of threads, is one that recurs in various mythologies. Again, it behooves us to recall at his point the protecting plumes of the Goddess on the head of the deceased as he traveled through the 'TUAT" or underworld. They were also referred to as 'SUTI."

The mythology of the Djed Pillar, which was an ancestral worship of the central pillar that supported the 'AKH" (Modern Amazigh word of "tent," "home," "abode," "family," "genealogy" "line of descent") was the central icon of this myth. It underlined all later Osirian mummification rituals and the path of the

stellar voyage of deceased toward their ancestors, to gain in turn their place in the map of constellations and stars ("AKH-AKH"), that is a moon-worship no longer attached to civic structures and everyday life in the city, but with pastoral and rural people that were venerated ancestors. The Modern Amazigh term 'AKH" (tent, dwelling, line of descendance) must be recalled in this context. It appears that the later generations of Nilotic people, conserving the adoration gesture and associated beliefs of the Amazigh AZA or KA, moved away from their humble origins of cattle and sheepherders. Thus was perpetuated for centuries a religion of nostalgia, exile, and some ultimate hope, revealed in the minute rituals which surrounded death. This ultimate hope and belief was that in the Other World they would vanquish all obstacles (Time) in their return to the "AKH" or tent of their ancestors, reuniting with them as they too became the stars that studded the night sky, generation after generation of a world revolving around the greater revolutions of the Double Star Suti which regulated their Grand Festivals. They were going "Home," the humble "tent" of their beginnings, as rightful descendants to the early ones who left them the law "MA-AA-AT" (Sons and heirs of the Great Mother) by which they lived. They recognized themselves as "indigenous to the land." Recent excavations in the north of Cairo have revealed that the early dwellings of that area were circle huts built upon a central post or pillar, giving the ancient appellation of People of the Pillars great validity.

The figure who presided over this final return was Anubis, the holder of the instrument for the opening of the mouth, an enigmatic human figure

with the head of a jackal. Anubis was clearly a western desert power of the nighttime. Night travel in the desert has been guided by the knowledge of the stars from time immemorial. Today, Imazighen still use the term "Amaddu" for traveling, a term clearly closely related to "Am'Addhu" or "Am-Aaru," final destination of the stellar voyage, land of the blessed green life, and "Adhu" the "reed." In Modern Siwan, the plural word "reeds" is 'ANNOOBISH," revealing the role of the dog-headed god Anubis in his function to lead to the land of reeds. This voyage is depicted as a boat travel under the leadership of the God/ Star "UNTI" (singular form of "INTIU," The Central Pole?) who walked ahead of the boat of the deceased, holding stars in each of his hands, traversing the thirty six divisions of the nightly abode of divine beings, the stars. This figure which lead the defunct in his voyage, "UNTI," needs to be associated to the measure of time, as his name has the same root as the words for "seasons" (UNMUTF) and "hours" (UNNUT) which we have noted earlier.

These regions, mapped out under the names of constellations in the body of Nit, located in the various districts and Sacred Lakes of the Delta and the Fayum (all named in The Book of the Dead) were also, according to some, the various physical components of the body, as if each part of the defunct also corresponded to a place in the geography of his land, as well as an ancestor whose spiritual body continued to shine as a constellation.

The deceased was said to go to his "ka" in the night-sky filled with star beings. The star identified as "KA-UIT" in the Book of the Dead represents Seven Cows together with the Bull son. (Literally," the cows seven together with the bull belonging

thereto.") The archaic cult of the AZA and the subsequent centuries of its KA devotion was associated from the earliest origins of the cattle herders of the western regions of the Nile and the land of the oases to the Great Bear Constellation. The archaic devotees of the Neolithic "land of the mother of the pots," "the land of irrigation," and "the land of the date trees," Ima-Secket, which we can without a doubt by now designates as "Ta-Ma-Sehet" or "Ta-ma-zight," were the ancestors to the people we know as Imazighen, who first inhabited the Sahara, the Libyan desert, and the entire land of North Africa known by them as "Ta-maz-gha" for millennia. In the language of the Book of the Dead, the designation" 'TA-MA-ASER" meant "the Blessed Island of the Tamarisk of the Lady Neith" and "TAMAZ" was used to designate the Blessed Land of the Ancestors, the Blessed Land of their origins, as well as "The Beatified Ancestors." In Modern Amazigh, there are a number of terms which ally themselves to these concepts. The modern Tamazirt word "Aman" means water, the word "AMAZZER" means waterfall, and the word 'AMANZAL" is used for the designated person of the oasis community who apportions the waters of irrigation equally to the dwellers of an oasis, according to measures and practices whose origins are lost in the night of time.

There is a connection between the original Libyan Goddess Neith, the weaver of time and the first "NTR." The final destination and ultimate understanding that death brought was accomplished through a transformation and an apotheosis in her presence. The link between the gesture of adoration, which originated in the most archaic times and persisted through the ages, and the final return to

the womb of existence, can be partially traced in the use of Nitrum as a mind-altering substance. The earlier scholars translated the hieroglyph "NTR" as "First God" from whom all other gods (Neteru) derived. Vowels did not exist in the coding of information we received, and all differentiations are those which were made by transcribers of later ages. We know the substance called Nitrum or Natron, two forms of salt, existed in abundance in the region of the Fayum and the Sacred Lakes, the very lakes which are described in the Paradise of these Nilotic people. Nitrum was used for cleansing and purification, before natron was used for mummification. It was used, however, from archaic times, and most likely as a mind-altering substance. Nit is the mother of Asiri who is the first of primeval matter. We know that the use of potent ingestions of Nitre, suckled from crystals formed in the womb of caverns, where no light penetrates, under different atmospheric pressure, will cause a state of exhilaration, abandon, or trance. We know that the term KA/AZA in hieroglyphics was used to depict utter exhilaration, ultimate joy or enjoyment, and "bliss."

There is a passage, which has been left in obscurity in the description of the final steps of the voyage of the deceased to his ancestors. It precedes the "Negative Confessions" in the Book of the Dead. Before being allowed in the Last Shrine of Truth and Right, the Hall of the Great Goddess guarded by the Double Lions and the shrine of Her, the mighty of arm, the dead soul had to cross the mysterious Seventh Hall where he was enjoined to address each of the Twenty-One Pillars of the Seventh Hall individually, as Feminine Powers. This Seventh Hall was the Hall of transposition of forms from

masculine to feminine. The Twenty One Pillars of the Feminine were addressed as "The Lady of the Altar, the Flame, The Lady of Breath for the nostrils, the Garment Clother, the Lady of Strength, High of voice, the Lady of the Rainstorm, the Lady of the Tablets of writing of Tehuti, the Lady of Light, "She who is within the caverns of her Lord," the Lady of the Crystal Knife, the Dancer upon Blood, etc." Some faint-hearted scholars have been repelled by such terms, or by-passed them as obscure, lacking the type of imagination that would allow them to connect all the threads. It was said that all the gods were born from the drops of blood shed by the supreme masculine deity Ra when he united with himself. It is only when the masculine energy meets the feminine one, when male and female are no longer opposites but are joined (the marriage of death), that a transposition of values occurs on a spiritual plane and real understanding occurs. In my years of research on rituals of New Guinea Warrior Societies, through the unique materials brought back by Dr. Gilbert Herdt—who lived among a group of those warriors for over ten years, and with whom I worked on the symbolism of secret male cults—I learned that the deepest secret of these fierce warriors who were taught to become "Big Men" through years of phallic rituals and homosexuality was the ritual worship of the Feminine Womb. They, too, would be taught to suck the sap of phallic plants oozing semen like substance. In the men's houses, from an early age of seven, they were forced to perform fellatio on their elders. At the culmination of years and levels of ritualistic training, they became "men," and were then married to young women in a group ceremony which sometimes included a form of "death

marriage." This death marriage actually included at one time the sexual pairing of a couple, which was put to death in the act of coupling. The secret not to be divulged under the penalty of death in these groups was the central fetish or object of worship, a Feminine Womb. Such practices could be the concretization of a spiritual understanding, which is at the foundation of all religions.

Once having addressed the Divinity in its Twenty One Pillar form–triplicate form of the Seven Beatified Beings whose names are furnished in the Book of the Dead as epithets of The Seven Hathors-and having gone through the ultimate realization of the transposition to the feminine, the deceased presented himself to the last Shrine and the Hall of Maati (Double Truth) where the Forty Two (twice twenty-one, the already noted triplicate form of the Seven Beatified Ones) gods and goddesses dwelt. In this Hall, the Goddess Nit, Neith, Nut, Ntr was shown as the mistress of Heaven and Earth, the Two Lands. Her name was revealed as "HERT-MEHIT," the Divine Cow. Her horns were named "Hennuti" from the same root of "hennen" meaning phallus. Hathor was referred to as The Celestial Cow, the Temple of Her, and was also the matrix of stars, often represented with stars in her belly. Her mortuary title was that of The Queen of the West.

The Two Sacred Lakes of Fire were the eyes of this Supreme Deity, one called "Millions of years," and the other "Green Lake," and in the immediately following utterance of the orant: "OR A POOL OF NATRON IS ONE AND A POOL OF NITRE (MAAAT) IS THE OTHER." The substance known as Natron was a mixture of sodium bicarbonate and sodium chloride, a sodium salt, used primarily in the

forms of dry crystal in embalming ritual. Linen wrappings were also steeped in a solution of the natron crystals. The process of mummification involved a long soak of some forty days in a bed of natron crystals which hardened the skin Often, the body, which had been emptied of its organs, was also packed with bags of natron, before being sealed with resin and wrapped in linen. The all-importance of this substance from primeval times in the Delta region cannot be overlooked. From earlier times, it was used also as an antiseptic and as a detergent. This essay has also offered some possible connection with archaic worship, and possibly the state of bliss, or trance.

The Hall of MAATI, the way and place of righteousness and bliss, enshrined the Great Secret of 'SHE MA-AA-AT" which meant 'THE NITRE OF THE LAND OF LAKES." This final identification of the nature of the doubleness of "Maat" and the doubleness of the eyes of 'HER," one the Lake of Natron, the other the Lake of Nitre, and the final meaning of "MA-AA-AT" as "pool of nitre" dispels any possible doubts as to the place of origins. The region commonly designated at the time by the name of TA-SHE, the Plain of Salt, the Region of the Lakes, is the area known today as the Fayum, where the earliest settlements of Saharan people are known to have occurred, as early as 4,500 BC. In regards to the nature of its origins, that is the identity of the primeval matter called PAUT (with its definitions of primary ones, gods, clans, and moon cycle,) it was the organizing genitrix and supreme law over the divine principles regulating all life from generation to generation since the beginning of time, having emerged from the potent substance found in those

lakes. In the final texts relative to the Innermost Shrine of the Deity, the Eternal Fields of Peace seem to show the three forms of the God, Hare, Serpent and Bull named "PAUTI," translated as "The Company of the Gods," also earlier translated as "The double cycle of the gods."

The abode of the hereafter, or of the Blessed Ones is described as: "The seat of the Shining Ones. Their length is seven cubits; the wheat is three cubits; the Blessed Dead ("SAHU") who are perfected ("AQERU"), they reap." The expression "SAHU" occurs numerous times in funerary texts and refers to Nobles, Blessed Departed, or venerated ancestors. The Shining Ones appear as "XU," while the Venerated Beings were called "AMAXI." ("Grant that I may be among the Venerated Beings with the Shining Ones," (Papyrus of Ani, Plate XXI.) "AQERU" (sing. "AQER") seems to have referred to cult lions (which were elsewhere called 'MAAU") and possibly to the term "MA-AQERU," which has been translated as "triumphant, or victorious," hence the translation given by E.A. Wallis Budge as "perfected." The idea of perfection and righteousness seem to be emphasized in all such expressions. The essential root of the terms AQERU and MAAQERU appears to be the "AQ" which identified mastery, leadership or nobility, as it still does among Imazighen of today, the KEL TAMASHAQ of North Africa and the Sahara.

CONCLUSION

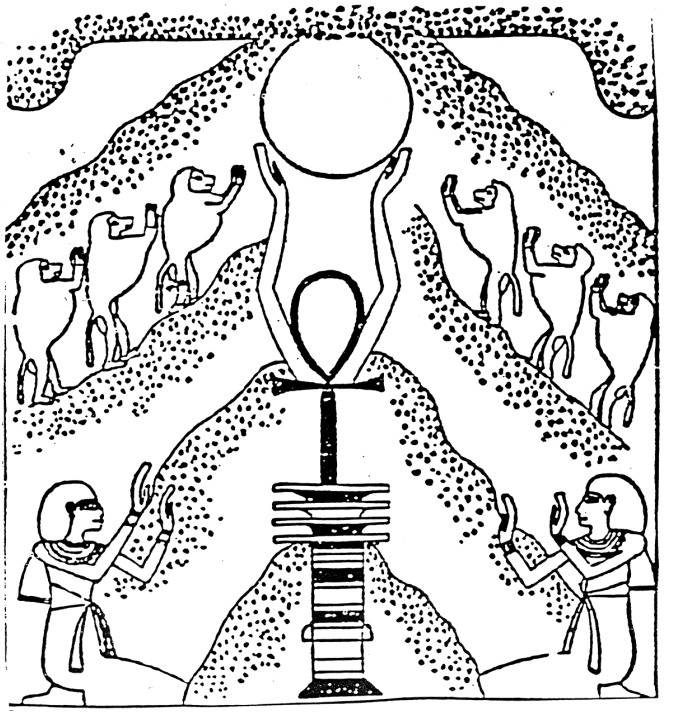
When I first undertook to look into the etymology of archaic Egypt, to determine whether or not some connection could be traced to Modern Amazigh, and I requested the help of an Amazigh linguist to guide me in this search, I knew indeed very little of what is couched within this study. I had some prior vague knowledge that the Libyan territory extended to the Nile at one time, and that the Amazigh language and the Egyptian language had some similarities and both belonged to what scholars classified as a family of Hamitic languages. Little did I know that, step by step, I would encounter so many connections, so many indices and deep common roots, a vast array of etymological information which I have not exhausted by any means. Some of the most constructive and illuminating details emerged from investigating these roots. The threads of these findings are offered as possible lines of further exploration, not as dogma or final interpretation. This process was an exciting and fascinating journey of discovery in itself.

The examples cited, and the several relations established between archaic Egypt and Modern Amazigh in this study, are far from constituting a thorough inventory. Numerous details were left out both in the compilation of terms coming from the Nilotic civilization, and the corresponding terms of Modern Amazigh. There are many other areas of inquiry, which unfortunately I could not encompass, in this brief overview.

The present essay is offered as a mere rough sketch, which needs to be refined and honed to a fine luster by Amazigh colleagues with a better knowledge than mine in North African linguistics. Perhaps, a Tuareg archaeologist or linguist might help to deepen the understanding of the people of the oases by deciphering some of the abundant rock inscriptions of the Oasis of Siwa and the Oasis of Barahya.

I have added as Appendix the original article that I wrote after attending a disappointing Symposium held in Los Angeles in July 1999 on the newly excavated burials of the Barahya Oasis. This Appendix was first published in the winter 1999 issue of the Journal of the Amazigh Cultural Association in America, The Amazigh Voice. During the Los Angeles Symposium, I was told that the Egyptian archaeologist in charge of the excavations had never heard of Berbers or Imazighen people, a remark that was so astonishing to me that it prompted first a short article, and then a long look at the literature available today on that region. It is from such readings, communications with the two Moroccan linguists that are mentioned in this work, and the mountains of notes which I began to accumulate on the topic that the idea of this book started. My sincere hope is that

it will be of service to Imazighen throughout North Africa, as well as scholars of Egyptian archaeology, and that the small flame I lit is a torch which later colleagues can pick up and run with to build a full bonfire of celebration. AZUL.



"Ben-Tet" or Adoration of the Djed

NOTES

1. Concerning the modern North African familiar expression for cow "Lalla He'na" (My Darling Lady), there might be a substantial connection starting with "Te-Hennu" (the "Libyan" people of the desert oases) to "Tin-Hinan," the legendary Queen Ancestress of the "Guaramantes" or Tuareg people of the Sahara who peopled the Fezzan region north of the Hoggar Mountains. The remains of Tin Hinan (who died in the fourth century AD) were found in one of the numerous underground tunnels of that desert (Abelessa) and are presently preserved in a museum. In 1933, a French team led by Pierre Bellair explored the 1,000 miles or so of these underground mazes which yielded numerous burials. This area was the region where the Capital of the Garamantes was located, the Oasis of Ghat.

2. In regards to the expression "Pi-Ratta" translated as "Feminine sun of the nation," the feminine form of the sun "Rat" could also be compared to words denoting "the opening of caverns, the opening of underworld, mouths of waters, "Rhat." (See note above and related name of Oasis "Ghat.") One of the areas of investigation that needs further study is the family of terms related to "Rhohat, Rhat, Hrot," with the connotation of archaic sacredness, underground caverns, and water.. In the High Atlas Mountains of Morocco, there is a high

peak going by the name of "Rhat," where archaic rock art is abundant, the central elements depicting some form of (sacred?) coitus. Today, annual pilgrimages involve thousands of devotees. This pilgrimage includes a night of sleeping by the water source nearby (a form of incubation related to dreams and healing?), and returning from this pilgrimage with a handful of earth from the spot. The origin of such a chthonic cult is unknown and very ancient. Herodotus (IV, p. 172) wrote that the Nasamonoi, a Libyan race which dwelt in the neighborhood of Mount Atlas, slept on the graves of their ancestors in order to have dreams.

3. This essay does not address the epic of the Great Battle between "Seth" and "Hor" and the changing nature of the God "Seth" from a benevolent god to a symbol of evil. The name of "Seth" is Greek. The original god this Greek name referred to was "SUTEKH." This God was the murderer of Auser, who cut up his flesh in pieces and hid them all over the land. The head of Seth is that of an animal unknown to us. A reference is made in this essay to the word "SU-TI" with hieroglyphs "su" translated as man, and "su-ti" (double man, or two men) translated as "Set." There is some conjecture that Set and Horus were the two sides of the same phenomenon. There is one sentence of the Book of the Dead which I have found rather intriguing. It reads: "The lands of the gods, and the colors of the eastern countries of Punt ('SET"–hieroglyph of three mountains-) must be looked upon to compute what is hidden." Punt was a semi-mythical land, visited by Egyptians from early times, and carried an exotic connotation. It was located in Eastern Sudan. Three colors might be associated with products originating from Punt: gold,

ebony, ivory and cosmetics. Gold color ("ketj") was associated with sunlight; black ("kem") in tombs denoted the underworld, Anubis, the ibis, and mascara. White symbolized the baboons associated with Tehuti. It also was associated with the Crown of Upper Egypt.

4. As to the mythological Baboon figures which figure by the side of Tehuti and the Scale that weighs the human heart in the Book of the Dead, it might be interesting to quote the following inscription from a burial of Timbuktu (Sahara region) which, if real instead of poetically invented by a British poet, bears a relation to the similarities between the Ancient Egyptian mythology and the beliefs of the Imazighen of North Africa: It was given by E. A. Wallis Budge at the conclusion of his book entitled "The Dwellers of the Nile," as having been published in The New Monthly Magazine of 1824. It is unclear whether this epitaph was actually inscribed on a burial stone of Timbuktu, or whether it sprang from the imagination of some poet. It reads:

"Lo! Tamarana . . . Hurrah for the son of Sun, Hurrah for the brother of Moon. Descended from The Great Baboon, Baboon, (twice.) Bull of Bulls. Hail to the Royal Quashiboo, Emperor and Lord of Timbuctoo."

5. Note based on text furnished by Amazigh (Kabyle) scholar, Dr. Tufiq Iheddaden Mostefaoui, Doctor in Astrophysics, University of Athens, Georgia, edited and/or amplified by Helene Hagan::

"The stars play a very significant role in all archaic mythologies. Among the stars which attracted the attention of all ancient people was Sirius, the most brilliant star of the sky. It is located in The Great Dog constellation. By comparing Amazigh and Egyptian

mythologies, we can see how the two specifically developed a consistent system of similar symbolism.

The dog was the first animal domesticated by men. It functioned as the guide of the hunt, and provided a link between the animal and the human worlds. Its archaic symbolism provides a set of meanings, which link the animal to the human universe. The attribution of animal heads to archaic divinities might well reveal the beliefs of the Early Hunters of archaic times persisting in Egyptian mythology. Mircea Eliade remarked that finding themselves in a hostile and mysterious natural world, men learned to identify themselves with various aspects of its manifestations, animal, vegetal and mineral. In Amazigh cosmology, the brightest star of the sky, which is located in The Great Dog constellation, is called "AYDI," the dog. The Essay has pointed out that one of the earliest divinities of the Egyptians, going back to archaic times, was a God represented by three dog-faced pillars, called "I-WI."

Esoteric traditions point to an original Totality from which rose the first duality, that of The World Manifest. This manifested world has a double nature. In Egyptian origins, each representation of the God has an animal iconography and a stellar representation. The god unites the two animal and human natures. The Fox/Dog/Jackal headed Anubis represents the Early Hunter. The Essay has underlined how the fox, and the dog, are attributes of the hunters of archaic populations of the Nile, and how these early representations are symbolically preserved in the costumes of the Pharaohs and those of certain priests in funerary rites (Tail of fox, and mask of Anubis.)

The same symbols are also represented in the

dog-headed baboons. These sacred baboons ("hedjeri" and "wedjeri") are the most archaic spirits of the Egyptian mythology, and embody the ancestral wisdom. They preside over the worship of the "djed" and funerary rites. They are associated with the iconography of the God Tehuti who has the knowledge of astronomy and of all other sciences.

Each Egyptian divinity corresponded to a certain constellation or star. The particular constellation that has the characteristic of belonging to the two hemispheres, northern and southern, must have had a capital importance in the Egyptian stellar system. One hemisphere represented the world of Life, the other that of Death, or one was of the Immortal Gods, the other of human mortals The Orion Constellation has this characteristic (see Chart Illustration) The symbolism inherent in this particular constellation is of great importance, as it provides a strong connection between the archaic Egyptian beliefs and the Amazigh traditional knowledge.

Orion, for instance, is represented in Greek and Latin mythologies as a Giant Hunter armed with a bludgeon and accompanied by two dogs, one in the Northern Hemisphere and the other in the Southern Hemisphere. Imazighen of North Africa gave it the name of "AMANAR," "The One who Opens." The cross-belt of Orion in Tamazirt is 'TA-DJEBEST N-AMANAR." This last name can be translated as "The Belt of That Which Opens." In northern Tamazirt, the word "AMNAR" is still used in everyday language to designate the threshold of the gate ("AMNAR-T-EBBOURT.) The word "amnar" marks a limit (limen) or border. It would signify the state of "liminality," a term which also evokes the idea of transitional phase, passage, a time and place of transformation, which

the voyage of the deceased most certainly was on its way to the stellar abode of his ancestors.

"AMANAR" is accompanied by Sirius, the brightest star of the sky, called "AYDI" in Tamazirt. "AYDI" is part of The Great dog constellation, the name of which is "IFARAKFARAKEN." The Great Dog constellation is located in the Southern Hemisphere. A second dog is also mentioned in the northern half of the celestial sphere. At the origin, "AMANAR" was seen as a hunter, with half of its body in the North, and the other half in the south. It partakes of a Double Nature. In esoteric traditions, we encounter the notion of the summer and winter Solstical Gates. They are the Gates of the sky, marking the point of junction between the human world and that of the divine. In the same way, in Kabylia (Amazigh territory of Algeria,) Imazighen still speak about The Gates of The Year which are the equivalent to these Solstical Gates (J. Moreau.) "AMANAR" is clearly the threshold between North and South of the Equator, and no other constellation offers these characteristics. In addition "AYDI" (Egyptian "SET") shines from the South to guide the souls towards the Underworld.

The Essay also has made a reference to a still long-lived belief held nowadays in Amazigh country, that of "TAMEGHRA-B-UCEN," (Marriage of the Wolf.) This expression is pronounced at the occasion of the appearance of the rainbow at the sun shines through it. The expression contains a powerful symbolism, which can be a key to archaic beliefs of North Africa. The rainbow is, according to Rene Guenon, a common symbol to various archaic traditions. It represents the bridge/link/passage between the Earth and The Sky, a region of "liminality" as well as a crossing point between two worlds. Here again, the

double nature of this "wedding" of shining sun and rain, (a potent union of the opposites, Fire and Water) is registered by The Wolf.

It is also important to note, in reference to the comments on the figure "UNTI," that leads the dead through the stellar journey of the underworld, that it is The Polar Star. The Amazigh name for this star is "LEMKCEN, " and this word means "The One Who Gives." It is evident that "UNTI" is represented by one person holding the stars in each hand. The Amazigh name of Lemkcen contains the image of the hand which holds something, an equivalent to "UNTI" who holds stars in his hands. The Polar Star is the principle of the rotation of the starry sky. The principle of the Center engenders the notion of Circularity. The circle has its principle in the center or the axis for a sphere. The center/axis/pole generates motion while being fixed, and also partakes of a double nature. Motion is generated by the center/axis. Thus, it would appear than in the Egyptian system, the precession or the rotation of the stars was generated by "UNTI." The Central Pole Star. Moreover, all the stars of the celestial sphere potentially exist in the center/pole/axis, just as the Great Circle or Cycle exists in its center.

Thus, the elements provided by the constellation of Orion The Two Dogstars and The Pole Star strongly reinforce the link between Amazigh and Egyptian beliefs. From the standpoint of our understanding, Orion ('SAH') is the image of The Old Venerated Ones ('SAHU") and the symbolism of the Dog/Wolf/Jackal–"AYDI" and "USSEN" in Tamazirt or "IWI" and "UNSU" in old Egyptian,—pertains to the Divinity of the Threshold or Limen between Life and Death, the God Anubis.

APPENDIX

A FIELD OF GOLDEN MUMMIES

Is the recently excavated giant burial ground of The Bahraya Oasis, or Field of Golden Mummies, labeled an "Egyptian' archaeological treasure, a unique and remarkable Amazigh (Berber) tribal cemetery?

The recent discovery and excavation of hundreds of mummies in the Bahraya Oasis of the Western Desert of Egypt has attracted worldwide attention. The find is extraordinary, rich beyond precedent in four types of mummies, pottery and artifacts. What makes it even more valuable than any other prior archaeological find in Egypt is that the site has remained intact over centuries, buried in the sand of the western desert: the burials have escaped the type of pillage and robbery to which other tombs of the Delta and Nile River were subjected before they became the object of scientific study and international scrutiny.

On August 15, a Symposium was held at the Natural History Museum of the City of Los Angeles by the American Research Center in Egypt, Southern California Branch. The Symposium featured two Archaeologists who are very much in the news: Dr.

Zahi Hawass, Director of the Saqqara and Giza Pyramid sites, member of the Egyptian Supreme Council for Antiquities, newly appointed to the position of Under Secretary of State for Giza and Sakkara. Dr. Hawass directed the latest excavations in the Oasis of Bahraya which have yielded hundreds of stunning burials and remarkably well preserved mummies, and his presentation accompanied by slides addressed this work.

The second guest was Dr. Jean Yves Empereur, also recently in the news for his Salvage Archaeology of the harbor of Alexandria. Dr. Empereur is Director of Research of the Center for Alexandrian Studies and a Research Director for the National Center for Scientific Research of France. A historical context for their archaeological findings was presented by Dr. Allison Futrell who is a Professor of History at the University of Arizona, and has just completed a forthcoming book entitled "Barbarian Queens."

None of these three prominent experts in "Egyptology" ever placed the country of Egypt in its African context. Not a word was uttered in the morning presentation of the story of Cleopatra, unfolded by Dr. Futrell as that of a "Barbarian Queen," of the fact that Alexander stepped on African soil as a conqueror and a colonizer, and that he implanted on the African continent a Greek lineage of kings and queens which eventually produced a Cleopatra. The Greekness of the Queen of the Nile stared from her portraits on coins of the era, yet the historian went on with the representation of Cleopatra's reign and politics as thoroughly Egyptian, and the Ptolemaic Queen as identifying herself with Isis. Not once was she or Alexandria set in the light of a conquered Egypt, and a context of an indigenous population of

"Barbarians." Cleopatra, like other Greeks, no doubt despised the very Egyptian population of "Barbarians" (Libyans in the west, Nubians and Sudanese in the South) with which this latest American historian is trying to identify her.

Dr. Futrell referred to her forthcoming book on Cleopatra and other "Barbarian Queens" scheduled for fall publishing. This book has the potential of introducing a new distortion added to preceding colonial European renditions of African people and history. The term "Barbaroi" was particularly used by the Greeks to refer to the Libyans. Cleopatra was not Libyan, Berber or Amazigh. To represent Cleopatra as a "Barbarian Queen" is a distortion of history.

When Dr. Zahi Hawass of Egypt began to illustrate his journey to the Oasis of Barhaya, some 200 kilometers west of Alexandria, and his visit to Siwa, the Amazigh (Berber) Oasis south of Barhaya, not once did he mention the ethnic population of this desert, neither now or at the time the burials he found occurred (200 BC to 100 AD) When he mentioned the small local temple dedicated to Alexander the Great which is evident near the Oasis of Barhaya, he did state that Alexander briefly voyaged from Alexandria to the region, but he omitted to say why and how far he went. The historical record is clear: Alexander the Great only traversed the region of Barhaya on his way to the Oasis of Siwa, because he needed to reach the source of legitimacy in Egypt, the Oasis of Siwa, where the first priesthood of the central God of Egypt, Amon, is said to have originated. He needed to be empowered by the Issiwann, spiritual guardians to early Egyptian religious traditions. The Greeks called the inhabitants of the Oasis of Siwa "Ammonioi', and the locality

'Ammon." The God Amon/Amun was roughly the equivalent to that of Zeus in Greek mythology or Jupiter in the Roman pantheon of Gods.

Dr. Zahi Hawass not only omitted to give such precision, but he spoke of traveling himself to the Oasis of Siwa without indicating the reason for his interest in it. Siwa people are an Amazigh (Berber) speaking group. In fact, the whole region of this western desert of Egypt is known to scholars for being Libyco-Berber territory. It is interesting to note here that an Amazigh of North Africa visited the Siwa Oasis very recently and noted that a non-Egyptian identity is still very strong in the oasis, and that people have always felt "different," even when they did not know they had brothers living further west.

The field of mummies found by Dr. Hawass is located near the ruins of a fort dating back to Roman occupation, which occurred after the defeat of Cleopatra and followed the Greek colonization of the area. The Greek Ptolemaic Dynasty which was inaugurated by Alexander the Great reigned in Egypt from 600 BC to 200 BC at Alexandria, and the Roman colonization in the vicinity of Alexandria lasted from that time to about 100 AD. The dating of this giant cemetery, tentatively sized up by Dr. Hawass to cover four square miles of desert, and possibly holding the remains of several thousand bodies, would appear to have spanned the entire Greco-Roman period.

The slides were sensational, some showing the gold masks of the deceased sculpted from their actual features. From slide to slide, however, it became apparent that these people were all light-skinned, full-lipped, straight-nosed, neither Nubians nor Ethiopians/Sudanese, not copper-skinned, not Asiatic, but

most likely Libyans, that is to say, Amazigh or as they were collectively called by the Greeks and Romans who colonized them 'Barbaroi" or "Berbers." The only mummy removed and transported out of the area for tests, was an unnamed individual wrapped in brown resin-coated bandlets, whom Dr. Hawass has nicknamed "Mr. X." We were told that Mr. X would be properly re-buried after his return to the area.

When the floor was opened to questions, I requested from Dr. Hawass some explanation as to the ethnicity of the people of Barhaya. Dr. Hawass said that they were "Egyptians." I suggested that in 200 BC, in the desert west of Alexandria, the indigenous populations were Libyco-Berbers or Amazigh, like the population of the Oasis of Siwa today. Dr. Hawass was very quick to assert that he had said "Egyptians" and that is what these people were, that they looked like me—he added in haste: and like himself—and that their origin was no other than Egyptian. In addition, at the conclusion of his commentary, he added "and I know nothing about the people you mentioned."

Later, in a private conversation, I asked him if there was any documentation or historical record, Roman or other, on the existence of this Roman fort, erected near a substantial local population of Libyans (which he has estimated at being well into the hundreds of thousands over time). Dr. Hawass categorically denied the existence of any such records. Nothing is known of the population around this fort in the Greek or Roman annals of history, he essentially conveyed, reasserting that these mummies are not Greek or Roman, but "Egyptians." The possibility that these mummies might be of Libyan (Amazigh) origin was obviously not a topic he wished to discuss or found relevant.

In a later private conversation with Jean Yves Empereur, Dr. Empereur not only corroborated my tentative hypothesis about the ethnic origin of these mummies, by saying that it is most likely that the Bahraya people were Berber or Amazigh, but indicated that he was familiar with French linguistic research which places populations of Berber speakers throughout Libya, the Oasis of Siwa and the whole western desert Egypt (referring, perhaps to Andre Basset.) "It is justifiable, he said, to state that these burials are of Berber people. They most likely are." When questioned on the position taken by Dr. Hawass, he readily admitted that we were talking about Colonial Archaeology."

Indeed, such was precisely the point, and Dr. Hawass, as a scientist, had quickly evaded the issue of indigenous burials in front of an audience of two hundred people, and even publicly stated his lack of knowledge of the origins of such burials, to avoid the cultural and political repercussions that such recognition would entail. This evasion raises the question of scholarly probity, and historical truth, not to speak of the rights of disposal of these sites, a political question of no small dimension.

When I shared some of my concerns with other Amazigh (Berber) people through a quick internet note, I received the following comments provided by Hassan Ouzzate, Associate Professor, Faculty of Letters and Humanities, Ibn Zohr University, Morocco: " . . . Egypt is particularly bad in this domain . . . Egyptian historical vestiges are there to belie such an attempt. What happens is a very selective account of truth. Official historical accounts have always considered any cultural influence coming from west of the Nile (The Land of the Dead) as nefarious to a

mythical central Egypt . . . The name of the group you mentioned (Bahraya) attracted my attention as an Amazigh form. First of all it is a collective name for the people, not a geographic name. Why? Because it is the usual Arabicized plural form given to a great names throughout North Africa. Examples: Gzennaya, Schawiyya, Ghardaya. Secondly, one can easily return the form to its original Amazigh: Igzenayn, Igherdayn.. Thirdly, it is clear that the derivation is from "BHR" or Arabic "HARI" meaning "of the sea" . . . Therefore "abehri" (pl. ibehriyn) is a perfectly good Amazigh term, denoting the "people of the sea," whether that means "by the sea" or "from the sea" or "living off the sea." Notice that if the power of naming resided with the Siwa Oasis, an agricultural, sedentary, inland group, the appellation would be very logical."

In addition, I consulted the published research of Mohammed Chaflk, member of the Moroccan Royal Academy on the topic of the prehistoric origins of the Egyptian pyramids, which includes specific information on the Oasis of Siwa, the travels of Alexander the Great in the area, and the common linguistic origins of Berber and Egyptian burial complexes. It is to Mohammed Chaflk's work that I owe the knowledge of Alexander's visit to Siwa, and the Arabic poem that he quotes. Professor Chafik notes that the journey of Alexander the Great to that Oasis must have been of great import to the antique world, for ten centuries after it occurred, it is related in approximately such a manner by the poet Umayya ibn Abl es-Salt: "He (Alexander) reached the West, seeking from the Guides of Wisdom some foundations for his power. So he went, in the direction of the setting sun, where, at evening, the

sun sets near a source of bubbling waters." There are well-known bubbling wells of salt water in the region, more than two hundred in the Oasis of Siwa.

Professor Chafik concludes his remarks on the ancient *sanctity* of this region of Amazigh culture with the following comments: "Though experts are still debating which one of the two temples of Amon, that of Thebes or that of Siwa, was founded before the other, all indications point to the anteriority and the primacy of the oasis complex of the Libyan desert." (Tifinagh, Revue de Culture et de Civilisation Nord-Africaines, August 1997)

In Los Angeles, an audience of two hundred or so "Egyptologists" was entertained with the fabricated notion that Cleopatra was a Barbarian Queen, and they were misled into thinking that the newly discovered field of Golden Mummies covering a large portion of the western desert of Egypt are human remains of undetermined origins, collectively labeled as "Egyptians." Dr. Zahi Hawass seemed visibly afraid of opening an area of discussion he preferred to keep under seal.

In conclusion, it is my opinion that once again in a long series of historical misdeeds and cultural distortion, the scientific world is about to be tarnished by committing another form of violence to history, through the shortsightedness of Egyptian scholars and an Egyptian leadership which might be afraid to respect the truth for political reasons. It is more politically correct in Egypt to declare all finds "Egyptians" and to refuse to discuss the ethnic origins of this find, but it is ethically incorrect and deplorable to deny the international community the truth of history in the name of nationalism and the protection of Middle Eastern interests in Africa.

A cultural treasure is about to be plundered once again, this time by the very refusal of Egyptian scholars and government to address the Amazigh ethnic composition of ancient origin which this archaeological treasure might represent, and such ethical misdeeds have robbed and still rob the Amazigh people of a magnificent ancestral legacy. Perhaps, this time, the cultural theft will not go undetected and can be stopped in its incipient stage.

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THE SHINING ONES

This pioneer study investigates the origins of Egyptian civilization from the viewpoint of a North African Anthropologist, aided by a Moroccan linguist in Tamazight (Berber.)

Helene Hagan is a North African Ethnologist, born in Morocco. She holds a License-es-Lettres in American Civilization from the University of Bordeaux, France, and two Master's Degrees from Stanford University, one in Linguistics and another in Cultural Anthropology.

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